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VOL. LXXI.—NO. 16.

NEW YORK, THURSDAY, OCTOBER 21, 1915.

WHOLE NO. 1856.

MAINE'S GREATEST MUSIC FESTIVAL.

William Rogers Chapman Conducts Five Notable Concerts in Both Bangor and Portland—Attractive Programs Draw Immense Audiences.

Once more the State of Maine has celebrated its annual autumnal music festival. Again the cities of Bangor and Portland have each enjoyed, during a period of three days, five excellent concerts and were the center of attraction for every lover of good music, not only in these cities, but for miles around, and in fact, throughout the entire State of Maine. On Thursday, Friday and Saturday, October 7, 8 and 9 William Rogers Chapman conducted the nineteenth series at Bangor, and on Monday, Tuesday and Wednesday, October 11, 12 and 13, the same programs were repeated at Portland. Since the organization in 1896, Mr. Chapman has been the musical impetus of the Maine music festivals, and its steady progress in artistic value is excellent proof of Mr. Chapman's ability and energy.

This year Mr. Chapman was surrounded by soloists, all of whom delighted their audiences. Without doubt, their work has left a pleasant and lasting memory with those who heard them. In Bangor, the artists who appeared were Nellie Melba, soprano; Roberta Beatty, mezzo-soprano; Jeanne Woolford, contralto; Ethel Leginska, pianist; John Young, Horatio Rench, tenors; Emilio de Gogorza, George Reardon, baritones; Donald Chalmers, bass.

With the exception of Mr. de Gogorza all the above named artists appeared in Portland, and in addition there were Emma Eames, dramatic soprano, and Louis Graveure, baritone. Helen M. Winslow accompanied at the piano in

both cities. Mrs. G. S. Davis in Portland and Mrs. Carl Newman in Bangor were also accompanists.

Again Mr. Chapman had the services of the Boston Orchestra, proving himself as efficient an orchestral conductor as of choral works.

And the chorus! Six hundred voices in each city make up two organizations which probably cannot be excelled by any similar body of festival singers in this country. The splendid results obtained by Mr. Chapman with these choruses are really remarkable, considering that the members are drawn from towns and cities within a radius of a hundred miles. The perfect accord which is noticeable between conductor and chorus and the high standard of excellence maintained has been brought about through Mr. Chapman's untiring efforts.

As the programs in Bangor and Portland were alike, with the exception of the third and fourth concerts, a review of the Portland series is given here. The third concert in Bangor was designated as de Gogorza Night, the program numbers of the famous baritone being recitative and aria from Massenet's "Le Roi de Lahore," the serenade from "Le Damnation de Faust" (Berlioz), and the "Largo al Factotum" from Rossini's "Barber of Seville." At the fourth concert, which took place in Bangor on Saturday afternoon, October 9, Mr. de Gogorza sang a group of Spanish songs and a group in English. But shortly follow-

ing the Saturday afternoon concert in Bangor, Mr. de Gogorza was taken suddenly ill and was removed immediately to his home in Bath, Me. Louis Graveure, baritone, was secured hurriedly from New York to sing in Portland at the third concert, at which he made a decided sensation. Because of the illness of her husband, Mr. de Gogorza, Mme. Eames offered to sing at the Wednesday afternoon concert in Portland in his place. One of the largest audiences of the festivals received her enthusiastically. Reports from Bangor speak most flatteringly of Mr. de Gogorza's singing at both the Friday evening and the Saturday afternoon concerts there, and many in Portland were disappointed at his inability to appear in that city.

Large audiences at each concert accorded Mr. Chapman, the soloists, chorus and orchestra hearty applause and were enthusiastic in praise of the work accomplished.

First Concert, Monday Evening, October 11.

On the occasion of this, the first concert in Portland, Monday evening, October 11, the new Exposition Hall was dedicated, and to Mme. Melba was given the honor of opening this new home for music. Although the building is to be used in many ways, Portland music lovers are now assured of a hall or auditorium well adapted to concerts. In spite of the fact that the building was filled to overflowing, so well is it arranged that everybody could en-

(Continued on page 30.)

MANHATTAN OPERA HOUSE SECURED BY RABINOFF.

Pavlowa-Boston Grand Opera Company to Appear for Two Weeks at Big Thirty-fourth Street Theatre—New Yorkers to Be Regaled with Brilliant Performances.



MAX RABINOFF,
Managing Director.

MAX RABINOFF does things quickly. Wednesday of last week he made up his mind that the Lexington Theatre, which he had engaged for the New York appearances of his Boston Grand Opera Company, lacked stage room ample enough to take care of his elaborate productions. Thursday morning he arrived in New York and Friday afternoon he was able to announce that the two weeks' season of his company, which being, October 25, will be held at the Manhattan Opera House. So there will be Oscarless opera in the famous Hammerstein temple, after a lapse of something more than five years since the last operatic performance there. It is hardly necessary to say that Mr. Hammerstein is absolutely in no way interested in the present Pavlowa-Boston Grand Opera Company venture. Under the agreement made with the Metropolitan authorities, Mr. Hammerstein can produce no opera in New York for ten years after the date of the agreement, but under another provision the Manhattan Opera House might be let for opera under some other management after the expiration of five years and Mr. Rabinoff has been very prompt to take advantage of this fact.

The Boston Grand Opera Company opened at Chicago on October 4 and played there one week, scoring a brilliant

success. Last week the company was in St. Louis for four performances, playing to capacity houses and receiving a universal chorus of praise from public and press alike. One of the leading St. Louis papers stated that it was the first real grand opera company that had been in St. Louis since the days of Maurice Grau. The week was finished at Louisville, where the financial and artistic success was equal to that at St. Louis. This week, Monday, the company opened at Detroit. In that city five days before the opening performance the advance sale had already amounted to \$15,000, and so great was the demand that four performances were arranged for instead of the three originally scheduled. The last half of this week will be given to Toronto. Mr. Rabinoff's organization represents the best grand opera company which has ever been taken into Canada in its entirety. And Toronto, recognizing that fact, is giving it a support which promises to break all records for operatic successes in Canada.

There is no need here to go into a detailed announcement of the personnel of the company, as it has already been printed in the MUSICAL COURIER. The repertoire for the opening week in New York is as follows:

Monday evening, October 25, "The Dumb Girl of Portici," by Auber, conductor, Agide Jacchia. The principal characters will be sung by Felice Lyne, Giovanni Zenatello and George Baklanoff. Although Baklanoff's tremendous success with the Boston Opera Company made him one of the favorite operatic baritones of America, this will be his debut in New York. Anna Pavlowa herself undertakes the powerful mimo-dramatic role of the Dumb Girl.

Tuesday evening, "L'Amore dei Tre Re," by Montemezzi; conductor, Roberto Moranzoni. The cast will be a notable one; Luisa Villani will sing Fiora; Ferraripointana will sing Avida, the role which first made him famous in this country; while Jose Mardones, original creator of the role in the first production of the opera at La Scala, will sing the Archibaldo. Baklanoff will be the Manfredo. Following the opera the mimo-dramatic version of the scene of the Elysian Fields, from Gluck's "Orfeo," will be presented.

Wednesday afternoon a special gala matinee of the ballet, presenting Mme. Pavlowa and her entire corps de

ballet; the ballets will be "Puppenfee" and "Amarilla," together with a number of divertissements, including some of Mme. Pavlowa's old favorites and some new ones as well. Wednesday evening will see the New York debut of Tamaki Miura, the first Japanese prima donna to have sung in this country and Europe, who will naturally im-

(Continued on page 16.)

HEALTH FOR SINGERS.

Daily Physical and Breathing Exercises for Health Efficiency.

BY CHARLES BOWES.



IT is a fact that singers living in large cities are more constantly confronted with this problem than any other: "What is the best way to take exercise?"

Every one understands and realizes the necessity of exercise, in order to have efficiency from the body. This takes a little time each day, and few want to give it.

Machinery well cared for will bring you better results than neglected machinery. Proper care and training of horses improves their usefulness.

Then why neglect the body, the most wonderful bit of machinery in the world?

If you can afford to give two afternoons a week to golf, the glorious walk in the open fills the bill very well; but not every one can afford the time and expense of chasing the little white ball. When walking for exercise, do not stroll. Take a little longer step than your usual gait. In fact, step out as though you mean it. This little "extra" to your stride is what does the good, as the more than normal in physical exercise brings development.

Do not force any point in the work, but honestly increase your tasks. This is an important point in all progress. If

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His singing is distinguished by a noble tone and his interpretations are sincere, legitimate and utterly devoid of sensationalism. Mrs. Herman Lewis, his manager, is planning to present Mr. Walcker with the leading German Singing Societies of the country this season in the following splendid program.

Henry Purcell....."What Shall I Do"
1658-1695 Aria from Dioclesian
Georg Friedrich Haendel....."Smiling Bacchus"
1685-1795 Aria from "Serse"
Wolfgang Amadeus Mozart....."Qui sdegno"
1756-1793 Aria from "Magic Flute"
Carl Loewe....."Der Feind"
1794-1869 "Heimlichkeit"
Franz Peter Schubert....."Der Wanderer"
1797-1826 "Im Abendrot"
"Die Zigeuner"
"Am Meer"
"Gruppe aus dem Tartarus"
Johannes Brahms....."Feldensamkeit"
1833-1897 "Auf dem Kirchhof"
"Verrat"
Richard Strauss....."Das Thal"
1864
Edward MacDowell....."The Sea"
1861-1908
Alexander Campbell Mackenzie.....Spring Song
1847

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Austria—Vienna: Imperial Opera. Trieste: Municipal Opera.
Portugal—Lisbon: Royal Opera, two seasons.
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England—London: Covent Garden.

Russia—Petrograd: Imperial Opera.
Belgium—Brussels: Monnaie de Brussels.
South America—Rio de Janeiro: Teatro Lirico.
Cuba—Havana: National Opera.
United States of America—New York: Manhattan Opera,
Metropolitan Opera. Chicago: Chicago-Philadelphia Opera
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you do dumbbell exercises, give a little "extra" impulse to each movement.

Sandow insists that the "extra" is what makes exercising beneficial. If you do breathing exercises, do more than normal, otherwise comparatively little good is gained. The irksome point is to entice yourself to exercise regularly. You lose interest unless you are determined enough to stick to it. It is so easy to say, on arriving home late from the theatre: "It is so late I won't exercise tonight." This is bad reasoning, as the few minutes given to the work will help to give you more normal sleep. A little "tired feeling, physically, offsets mental weariness and aids the forgetting of nervous worries that have come during the day.

Working for ponderous muscular development is not advisable, but strive for the suppleness that gives poise of body. "Setting up" exercises in a gymnasium are most commendable, but a very small percentage of musicians are willing to take the time necessary for gymnasium work. The simplest solution of the problem is the fifteen minutes' work in your bedroom, night and morning, every night and morning, where you can exercise naked, permitting the pores of the body to breathe freely. A few exercises well done, with the mind concentrated on what you are doing, is more beneficial than many exercises performed in a careless way. When exercising, think directly of the muscles being brought into action. Exercising before a mirror aids this concentration, as you can see what you are doing.

Breathing

I will give you two simple exercises. These are health exercises and will aid in breath control:

1. Stand erect.
 - (a) Inhale during four counts.
 - (b) Retain breath four counts.
 - (c) Exhale during four counts.
 - (d) Count four with lungs empty.

Take the counts about the "tempo" of seconds. "Moderato con moto equal 60." Inhale and exhale vigorously. During the retaining of breath (Section b), keep the throat open by imagining that you are continuing to inhale.

This develops muscular efficiency to retain and contract breath, without closing the throat, as you do in diving. In inhaling endeavor to fill the lungs during the first three counts. This leaves the fourth count for the "extra," or more than normal, breath. Reverse this in exhalation, reserving fourth count for the "extra" emptying of the lungs. The more than normal emptying of the lungs is most important, as the air left in the lungs between breaths is used up air, and therefore heavily germ laden.

2. Take inhalation and retain as in No. 1. Instead of exhaling in a steady stream, do so by vigorously puffing, again trying to force out the residual air. Finishing exercise as in No. 1. This is especially good for cleansing the lungs. This "rhythmic breathing" takes sixteen seconds to a breath, or about four breaths to a minute. We ordinarily average some fifteen breaths a minute, which is five to seven too many. In other words, we breathe too rapidly, not paying enough attention to filling and emptying the bottom of the lungs.

Do the exercises vigorously and always before an open window. If they make you dizzy, stop a moment and rest.

This dizziness is caused by the increased supply of oxygen inhaled, exceeding normal. Do these exercises five times each, night and morning, and increase to ten times. (These are simply breath exercises, not an advocacy or discussion of any system of breathing for singing). Employment of these exercises during a brisk walk is most helpful.

Physical Exercises

1. Skipping the imaginary rope: Place hands on hips, jumping from the balls of the feet, as though skipping. Do not permit heels to touch the floor. Exercise to be done fifty times and increase to one hundred or more. Do exercise vigorously, with knees slightly bent, but holding limbs well tensed, so that the bound is from the balls of the feet and not an action of the knees.

Shadow Boxing

2. Imagine that a very fast boxer is in front of you. Put up your hands in boxing pose and strike hard, with muscles well tensed, at your imaginary sparring partner. You can do the "swing," "duck," "feint," "upper cut,"

"cover up," "dance away," "the one-two," "jab," "hook," "in fighting," etc. If you do this with enough intensity, twenty to thirty seconds will find you thoroughly tired and out of breath. With less violence you can do it a much longer time. This exercise is most interesting, as your ingenuity can be given free rein. Use your judgment as to length of time and vigor given this exercise, but tire yourself a little each time. A wholesome respect for the hard training of boxers is yours, after a "round" of "shadow boxing."

For Waist Suppleness

3. Feet well apart, bending slightly at the knees, hands on hips; head erect. Now sway the hips in as wide a circle as possible and reverse the action. Five times each way; increase to ten times each way. Do this slowly, so as to get the "pull" on the muscles around the waist. As it is at the waist that suppleness is first lost, you immediately see the reason for the exercise.

Simple Resisting Exercises

4. Advance one foot, extend both hands high above the head, palms forward. With imaginary resistance against the hands, bring them slowly down with sweeping gesture forward, to side. Reverse exercise. Palms forward, slowly raise hands with sweeping gesture to over head position. This can also be used with side sweeping gesture, both up and down. Concentrate on your resistance. The four movements three times each. Increase to five times each.

5. Hands clasped as high as possible over head, feet together. Slowly sway body from the waist as far as possible to one side, then the other, using resistance. Don't bend at the knees. Five times each way and increase to ten times.

Rowing

6. Sit on floor, feet under edge of bed or dresser, extending arms straight ahead. Grasp imaginary oars, slowly sink back to floor, pulling with great resistance until hands touch chest. Release arm tension, slowly come to original position. Ten times, increasing very gradually, to fifty times. Splendid for flexing muscles of arms, chest, back, limbs and abdomen. Use discretion with this exercise, as it is rather violent. Do not be afraid to tire yourself slightly with each exercise. If the exercises make your muscles sore, it shows that you are not in condition and really need the work.

Do not jump at exercising, trying to become a Sandow in a week's time. You will lose interest and go "stale" if you try too hard. Work up to stiff exercising very gradually. The difficult time comes after the first enthusiasm wears off, say, after a week. If you successfully pass this period you can acquire the regular habit. Should you oversleep in the morning and lack time to do all the exercises, do a part. One minute rowing will tend to keep you from neglecting your regular routine.

These exercises will take you about fifteen minutes, and when finished you will have cleansed the lungs and flexed nearly every muscle in the whole body. Give exercising a trial; it costs nothing but a little time, and will pay you manifold rates of interest, in health, resistance and poise of body. Your slogan should be: "Fifteen minutes night and morning, every night and morning." Make your "mind against muscle resistance" very vigorous.

I have tried to select interesting exercises, so as to arouse in you a desire for systematic exercising.

George Harris, Jr., Back in New York.

After an unusual summer at Bar Harbor, Me., George Harris, Jr., the tenor and musician, has returned to New York to begin a more crowded season than ever. In Maine Mr. Harris filled the double role of singer and accompanist, playing for himself, as is his custom when people are invited to hear him in private houses, and also playing for Fritz Kreisler and others. Mr. Harris is such an accomplished musician and accompanist of such ease, that perhaps the most delightful thing to hear him do is to sit down and sing and play song after song of the most varied character in the spontaneous minstrel style for the sake of the pure music he is performing.

He also sang in two public concerts during the summer, where he made his usual dignified impression and gave great pleasure with his beautiful voice. Mr. Harris begins his season at once with public work and teaching, and is always busy in spare moments with the making of English texts for songs.

Among Mr. Harris' engagements for the winter, one of the most interesting and significant is with the Cecilia Society of Boston, when he will sing César Franck's "Beatitudes" in December, which is a good comment on Mr. Harris' versatility.

Charles W. Clark's Bookings.

Charles W. Clark's latest bookings include Indianola, Ia., November 10; Tulsa, Okla., November 10; Marshalltown, Ia., November 25. Mr. Clark has not yet decided on the date of his New York recital.



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OCT. 25

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Program

- | | |
|----------------------------|--------------------------|
| 1—GOLDMARK | Concerto |
| 2—GLUCK | Menuett |
| FIOCCO | Allegro |
| COUPERIN | Soeur Monique |
| PUGNANI-KREISLER | Prelude and Allegro |
| 3—MACMILLEN | Barcarole |
| SARASATE | Spanish Dance in C Major |
| SGAMBATI | Serenata Napoletana |
| TOR AULIN | Impromptu |
| 4—VITALI | Ciaccona |

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Mme. Galski Sings New Gardner Song.

Grace G. Gardner has returned from her summer vacation at her studio in Cincinnati, where she is looking forward to a large class of pupils. The picture herewith produced was taken at Miss Gardner's summer home in Hillsboro, Ohio, where she composed recently a new song, en-



GRACE G. GARDNER AT HER SUMMER HOME, HILLSBORO, OHIO, WHERE SHE COMPOSED "IT IS SPRINGTIME."

titled "It is Springtime." Mme. Galski has sung this new composition of Miss Gardner's, and recently sent the latter her autographed photograph.

Before starting her class in Cincinnati, Miss Gardner was among the well known sopranos in New York.

Clarence Dickinson Back from California.

Clarence Dickinson has returned to New York after a summer spent in California, where he gave five recitals at the Panama-Pacific Exposition, in San Francisco, and two at the Panama-California Exposition, at San Diego. Preceding his first recital at San Diego the Chicago Sunday Evening Club Chorus sang at its Exposition concert Mr. Dickinson's setting of "Music When Soft Voices Die," for eight part chorus à capella, a number which was included in the Chicago organization's repertoire for its concert trip to the Pacific Coast.

One of Mr. Dickinson's programs at his California recitals follows:

SAN DIEGO EXPOSITION
PROGRAM II.
Dithyramb Clarence Lucas
Air in D Bach
Musette and Air Majestueux Rameau
A Song MacDowell
Waldweben Wagner
Madrigale Simonetti
Angelus Massenet
Jubilee Overture Weber

Three new anthems by Clarence Dickinson were issued this past summer by the H. W. Gray Company. They comprise a setting of Stopford Brooke's poem, "Soft Are the Dews of God," for eight part chorus and solo quartet, à capella; "Bow Down Thine Ear," for bass solo and chorus, and "Prayer in Time of War," for bass and contralto solos and chorus.

During the summer, which Mr. Dickinson spent at the California expositions, in the Yosemite Valley, and the Canadian Rockies, he arranged four sacred folksongs (in press) in his series of Sacred Choruses, and compiled a book of eighty anthems.

Mr. Dickinson is busy at present with the opening of his official duties at the Brick Presbyterian Church, and as professor of music at Union Theological Seminary. At the church he is planning the usual monthly oratorio services; among others "Hora Novissima" and Bach's "Passion Music" are to be given. At the seminary he will give the usual series of organ lecture-recitals in February and March.

Macmillen's Aeolian Hall Program.

Francis Macmillen will play an exceptionally interesting program at his first violin recital on Monday evening, October 25, at Aeolian Hall, New York. Macmillen will be

accompanied at the piano on this occasion by Richard Hageman, conductor at the Metropolitan Opera House.

The program in detail follows:

Concerto, op. 28 Karl Goldmark
Menuett Gluck
Allegro Fiocco
Sœur monique Couperin-Burmester
Prelude and allegro Pugnani-Kreisler
Barcarole Macmillen
Spanish Dance in C major Sarasate
Serenata, Napoletana Scambati
Impromptu Tor Aulin
Ciaccona (with organ accompaniment) Vitali

The Booking and Promoting Corporation, under whose management Mr. Macmillen is touring the country, announces that his first appearance of the season as soloist with the New York Philharmonic Society will take place at Syracuse, N. Y., on November 3. He will play on the following night with the same organization in Oswego, N. Y. His initial appearance in New York with this orchestra will be at the Carnegie Hall Sunday afternoon symphony series, on December 5. He will play with the Philharmonic Society in Brooklyn on January 16.

A Chat with Mme. Maigille.

Mme. Maigille, founder of the Helène Maigille American School of Bel Canto, now located on the tenth floor of the Hotel Majestic, Seventy-second street and Central Park West, New York, was found by a MUSICAL COURIER representative at her new studio late one afternoon recently, busily engaged in lesson giving. To settle back in a comfortable chair in the attractive studio surroundings and listen to the last half of the lesson hour was in this case agreeable to the writer, for in the process of a safe and sane method, such as the one taught at this school, there were no unpleasant forced tones, no showing off for effect, but a series of smooth runs and arpeggios, which again showed the well known "even" scale of the Maigille method, the easy attacks and admirable breath control.

Beatrice Savelli, a member of the Washington Square Players Company, now at the Band Box Theatre, New York, was the pupil. This charming young actress, as so many of her profession have been in the habit of doing, prominent among these being Grace George, is studying the Maigille method to improve her speaking voice.

"But," said Mme. Maigille to the writer a half hour later over a social cup of tea, "Miss Savelli would make a decided success in a singing part."

This the writer did not in the least doubt, so far as the quality of Miss Savelli's voice was concerned. The exercises had disclosed a delightful mezzo-contralto timbre.

"And she would make an immense hit on the recital stage," continued Mme. Maigille; "she has the mentality and musicianship which is absolutely necessary for successful recital giving."

"Your pupil, Dorothy Maynard, she of the splendid coloratura, where is she now?"

The interviewer had touched another sympathetic note. "Dorothy Maynard? She is en tour now. You must see some of her press notices"—with a tone of justifiable pride. "She has a singing part in 'Tonight's the Night,' and at each place she receives her quota of enthusiastic applause."

A fleeting glance at the above mentioned notices proved that Dorothy Maynard was a leading light of the company as to lovely coloratura, acting and winsome personality.

"Where is the contralto you were telling me about the other day? I thought I was to meet her."

"Oh, that was Hilda Schultz. She was just here and waited to meet you, but because of an important business engagement she had to hurry away just as you came. You probably passed her in the elevator. I did so want you to hear her sing. Her's is a luscious contralto. She is very tall, too, so I call her the American Clara Butt. Although she is only a young singer, she has an important church position in Christ Church, Greenwich, Conn., at a high salary."

"Yes, my daily lessons are keeping me more than busy; the season starts exceedingly auspiciously. I do all the operatic and recital coaching, besides giving the lessons for purely voice building here. No, it doesn't allow time for many walks in Central Park, so temptingly near, but I make up for that by breathing in the pure fresh air up here and I enjoy these broad views." And Mme. Maigille led the interviewer to the window and pointed out some delightful outlooks.

Conveniently and admirably located, with a method which has stood the test, and with a woman of such inspiring and charming personality at its head, the Helène Maigille School of Bel Canto seems to be at the threshold of its most prosperous season.

Why is an opera singer like a confectioner?
Because she deals in ice creams (high screams).

SAN FRANCISCO SYMPHONIC MATTERS.

Differences of Opinion Between Musical Association and Players in Regard to Salaries.

San Francisco, Cal., October 10, 1915.

Everything which had tended to retard the completion of the organization of the San Francisco Symphony Orchestra for this season seemed, according to recent advices from that city, to have been straightened out and put in order, when, all of a sudden, a new complication arose in regard to the payment of certain members of the orchestra.

Notwithstanding previous announcements the pathway of the San Francisco Symphony Orchestra, during the formative stage, will long be remembered for the attendant difficulties. Probably all of these may be dispelled very soon—possibly before this appears in print—but the developments contain enough "human interest" to make them worth attention, in the light of any issue that may be reached.

The matter of salaries of players in the orchestra has been an open question. Negotiations have been under way. Contracts have been signed, so it is reported, by Manager Frank W. Healy, representing the San Francisco Musical Association, with the following: Louis Persinger, concertmaster; H. A. Vanderhoof, second violin; Max B. Amsterdam, first violin; H. Hoffman, second violin; H. E. Beitel, first trombone; F. E. Huske, French horn; A. Rosenbecker, assistant conductor; D. Rosebrook, first trumpet; Otto Kegel, second trumpet; B. Emilio Peryans, first flute; Walter Oestreicher, second flute; A. Kafka, first violin; Horace Britt, first cello.

A few days ago the following announcement was made in a San Francisco evening paper: "The San Francisco Musical Association has applied to the board of directors of Local No. 6, A. F. of M., to furnish them musicians for the coming symphony season. The board has granted permission for the association to import such Federation musicians as cannot be secured here, such importations at all times to be under the supervision of the board of directors."

This announcement was made by the local branch of the American Federation of Musicians and was published in the Labor Clarion, the official organ of the musicians.

The San Francisco Bulletin then published the following: "Union officials and the director of the Musical Association declare it is now up to the disgruntled orchestra players to sign up the contracts on the old terms, or give way to other players who will. Declared to be in the wrong by their own union, the musicians of the San Francisco Symphony Orchestra who have threatened to go on strike unless given contracts which promised \$35 a week, instead of \$25, today find themselves facing the open market of musical competition."

The next step was the holding of a meeting, that took place on October 9, at which fifty-six of those who were expected to play in the Symphony Orchestra decided—thirty-three to twenty-three—not to sign contracts with the San Francisco Musical Association to play during this season.

The San Francisco Examiner of today gives the following version of the present status of the affairs connected with the association:

Are we going to have symphony concerts in San Francisco or are we not?

We probably are, but the situation is full of difficulty. As matters stand fifty per cent. of the players will probably refuse to sign their contracts.

Out of 160 members fifty-six of the organization of musicians founded for the purpose of securing a minimum wage of \$35 a week and a twenty weeks' engagement for the men who play in the San Francisco Symphony met in Kohler and Chase Hall yesterday morning.

After a long discussion it was decided by 33 votes to 23 to decline the contract offered by the San Francisco Musical Association.

Though the meeting was partly composed of musicians only indirectly interested in the orchestra, this conclusion was not reached without difference of opinion, and, when the resolution had been passed, a number of those present indicated their intention to stand by the musical association and to withdraw from the temporary organization founded by John Josephs.

Meanwhile fifteen players in the orchestra have already signed their contracts and ten more have indicated to Frank W. Healy their intention to do so.

The underlying motive of the more aggressive members of the organization which convened yesterday's meeting was indicated by a remark from Arthur Weiss. Mr. Weiss made the statement that if the San Francisco Musical Association did not accede to the demands of the men the musicians would organize an orchestra for themselves.

"But suppose our new orchestra cannot pay its way, what then?" demanded one of the musicians.

Frank Healy reminded me of the experience of those who played with the People's Philharmonic and thought themselves lucky if they received \$10. He also calls to mind how the Orchestral Club gave a concert and, after a week's rehearsal, only netted a poor \$400 for total receipts. In the Symphony Orchestra the men's pay is guaranteed by wealthy amateurs. If the men stand alone there will be no such support. Moreover, the Sunday concerts of the Exposition Orchestra will be impossible if the organization had not the backing of a wealthy railroad.

Frank W. Healy, John Rothchild and E. S. Heller attended the meeting on behalf of the San Francisco Association and Mr. Healy

was permitted to speak. What he said amounted to a warning to the men not to kill the goose that lays the golden eggs.

At the end of the meeting A. Neilson, the cellist; Reginald Hadden, violinist; Arthur Lewis, viola, and other instrumentalists intimated their intention to resign from the organization and abide by the symphony.

The following statement has also been made: "The difference of opinion concerns the present season only. Next season the Musical Association will have an income of \$50,000, and for the four seasons following that. But this season the amount available is only \$30,000."

DAVID H. WALKER.

[Mr. Walker makes it clear that, as the San Francisco Examiner says: "This difference is that it is not a quarrel between the Musical Association and the Musicians' Union. The orchestra has always paid union rates; nay, in the matter of rehearsals it goes beyond these rates. So far indeed from there being any friction between the Musical Association and the Union, the men's association has uniformly supported the Symphony Orchestra with enthusiasm."

"But a committee has been formed in the orchestra and its members desire that no player shall sign a contract except with its sanction. To this pretension the members of the Musical Association turn a deaf ear. They will deal with each man direct and; if it is impossible to come to terms, they will ask the Union to furnish them with other players."

"This, they claim, ought not to be difficult. In less than three months' time the Exposition Orchestra will be disbanded. That will throw eighty skilled instrumentalists in the market. More than that, Mr. Healy has in his possession applications for membership in the orchestra from no fewer than 200 players. Last, but not least, contracts for the coming season have already been signed with a large number of solo players of the orchestra," who are named in Mr. Walker's letter.—ACTING EDITOR.]

Helen De Witt Jacobs' Brooklyn Recital.

Helen de Witt Jacobs, the young American concert violinist, who recently appeared at Willow Grove, Philadelphia, with John Philip Sousa, will give a recital on Monday evening, November 22, at Memorial Hall, Brooklyn,



HELEN DE WITT JACOBS,
Violinist.

on which occasion she will play Viotti's A minor concerto (cadenza by Joachim), "Faust" fantasia, numbers by Wieniawski, and three groups of short selections.

The accompanying picture of Miss Jacobs was taken during the summer of 1914 at Loschwitz, Germany, while she was studying with Leopold Auer.

Herschmann's Recital, November 6.

Arthur Herschmann, baritone, assisted by Richard Hageman at the piano, will give a song recital in Aeolian Hall, New York, Saturday evening, November 6. Mr. Herschmann, who was heard here in recital last season and appeared recently as soloist at an orchestral concert in Carnegie Hall, will sing four groups of songs in Italian, French, German and English. For the first time in America "Buona Zaza," by Leoncavallo, will be presented by the baritone.

Ellmer Zoller En Tour.

Ellmer Zoller, accompanist, is on tour with Olive Fremstad filling dates in the following cities: Rochester, N. Y.; Utica, N. Y.; Youngstown, Ohio; Urbana, Ill.; Wheeling, W. Va.; Lincoln, Neb., and Davenport, Ia. Mr. Zoller will return to New York, November 1, for Mme. Fremstad's recital, which takes place on November 4.

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SAN FRANCISCO NOTES.

San Francisco, Cal., October 10, 1915.

The Exposition Orchestra, after an interruption caused by the Autumn Music Festival, resumed performances today in Festival Hall. The program was almost exclusively made up of compositions by Tchaikowsky. Earl Cartwright, baritone, who has become a great favorite in San Francisco, was the soloist.

The first concert of the San Francisco Quintet Club for the present season will be given Thursday evening, October 28, at the St. Francis Hotel. The program for the opening event includes a Bach sonata for flute, violin and piano; a Mozart string quartet, and Mrs. H. H. A. Beach's quintet, op. 67, with Mrs. Beach at the piano.

Members of the Kruger Club gave a concert in Oakland, October 7. The players were Emerita W. Gillette and Lincoln Batschelder. Mrs. H. C. Noe was the vocalist.

At the first meeting of the Beethoven Piano Club, which took place in Oakland, October 3, Mabel Dutton, Ollie Peters, Grace Jorges, Margaret Douglass, Ethel Bartlett, Alma Jensen and Beatrice Sherwood were the players. Mabel Price contributed some vocal numbers.

Fritz Kreisler's appearances in San Francisco have drawn large audiences. The violinist first played at Festival Hall with the Exposition Orchestra during the Autumn Music Festival. He has played twice at the Cort Theatre in the last ten days, including the performance this afternoon; once at the Greek Theatre, with orchestra conducted by Paul Steindorff, and Manager Italy has announced a recital on October 17.

Chester W. Burks, a local basso, gave a recital at the St. Francis Hotel, this city, Tuesday evening, October 5, assisted by Herbert Riley, cellist; Uda Waldrop, pianist, and Marie Gassner, soprano. The principal interest centered in Mr. Burks, as this was the occasion of his debut. He has a voice of great range, vibrant, strong and of fine quality. The selection of songs did not show him at his best; nevertheless he made a marked impression. The concert room at the St. Francis was completely filled by a fashionable audience. The assisting local musicians did excellent work.

DAVID H. WALKER.

Von Ende School Concerts.

The interesting concerts and recitals which are given in large numbers during the season will be resumed October 25, the director, Herwegh von Ende, having issued invitation cards reading as follows:

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Max Jacobs as Conductor.

The Orchestral Society of New York, an American organization of sixty players, Max Jacobs conductor, announces a series of Sunday afternoon concerts at the Harris Theatre, Forty-second street, New York, November 7, December 12 and January 16, at 3 o'clock. At each of these concerts an American composer and an American artist will appear on the program. Four similar concerts will be given in Brooklyn. These affairs will bring to conspicuous public notice the acknowledged talent for conducting possessed by Max Jacobs, hitherto best known as a violinist and leader of his string quartet.

Grant's "Out of the Depths."

"Out of the Depths" is a pleasing song for either church or secular use, by the tenor, Fred A. Grant. The range is only an octave, from E to E. The introduction consists of a strain from "Nearer, My God, to Thee," which is followed by a melody and harmony of definite charm. Katherine Ward wrote the poem of this, as well as of another song by Mr. Grant, "The Rosary of Tears." The latter is published in octavo form for solo and chorus of mixed voices.

Mr. and Mrs. Grant spent their vacation on Penobscot Bay, Me.

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Albert Stoessel's Berlin Plaudits.

Albert Stoessel, the American violinist, who is now in this country, is one of the young artists who met with success in Europe as a concert player before returning to his home land. The Berlin press notices herewith appended bear out these facts:

"Albert Stoessel, the young violinist, was heard in the Bluethner Saal on last Saturday evening accompanied by the Bluethner Orchestra under the direction of Prof. Willy Hess. A thorough artist stood before us. He was master of his instrument in every phase of his intelligent playing, which is full of vigor and decision, unaccompanied by the usual rawness generally resulting from a superabundance of energy.

"The maturity of his conception was complemented by an absolute mastery of the purely technical, crowned by an intonation of bell-like purity and noble tone production; also his passage work left nothing to be desired.

"His truly brilliant interpretation of the grateful concerto, op. 42, of Gernsheims, brought the composer, who was present, a warm ovation. The immortal 'Gesangscene' of Spohr and the A minor concerto of Vieuxtemps were rendered with equal perfection."—Norddeutsche Allgemeine Zeitung, Berlin, November 17, 1914.

"Prof. Franz V. Hennig, critic of the Vossische Zeitung, after giving a detailed description of the Vieuxtemps A minor concerto as arranged by Albert Stoessel, writes:

"He played the concerto superbly. He is one of the most gifted of the younger violinists. His technic is excellently developed, he has musical understanding, and all



ALBERT STOESEL.

in all is a capable representative of the splendid school of Prof. Willy Hess."—Vossische Zeitung, Berlin, November 21, 1914.

"We were introduced last Saturday evening to a violinist of renown, Albert Stoessel, who was assisted by the celebrated Prof. Willy Hess, conducting the Bluethner Orchestra.

"His glowing tone fascinates, especially in the cantabile periods, and in the more intricate passages his technic is equally compelling.

"He played the grateful concerto in D major of Friedrich Gernsheim, Spohr's A minor 'Gesangscene' (to which he devoted unusual attention) and the A minor concerto of Henri Vieuxtemps. The latter in an arrangement and instrumentation of his own."—Reichsanzeiger, Berlin, November 17, 1914.

"In his second concert, Albert Stoessel, the invaluable second violinist of the Hess Quartet, proved his right to more than a second place in the ranks of his contemporary artists.

"The artist's ever noble, soft tone, as well as his refined temperament, his alive but intuitively expressive interpretation emphasized the beauties of the Vitali chaconne and the works of Beethoven, Bruch and other composers."—Berliner Tageblatt, March 20, 1915.

"Two days previously I heard at the same hall the young violinist, Albert Stoessel. He is not a newcomer in the musical life of the Imperial German capital, being already well known as an excellent chamber music player. This time he made his appearance as a virtuoso of grander

style. Assisted by the Bluethner Orchestra, under the able direction of Prof. Willy Hess, his performance of the pleasing and tonally beautiful Gernsheim concerto, the 'Gesangscene' of Spohr, and finally the A minor concerto of Vieuxtemps, showed a degree of intelligence and technical maturity that even a Berlin public with its exact demands could not fail to recognize.

"The young artist gave convincing evidence in the course of the evening that he has a great future before him. The warm recognition of the audience must be heartily endorsed by the press."—Tagliche Rundschau, Berlin, November 20, 1914.

David Hochstein in Utica Program

with Mme. Fremstad.

David Hochstein, the young violinist, played for the first time in Utica on Wednesday, October 6, when he was the assisting artist at a song recital given by Olive Fremstad at the State Armory under the direction of the Booking and Promoting Corporation. Mr. Hochstein evoked the highest praise from the Utica press the following day. The Daily Press said in part: "David Hochstein is an artist of the highest order, with a wonderful technic and a brilliant quality of tone. . . . The artist has no superior in playing harmonics. . . . The most difficult passages were played with apparent ease and in a faultless manner. He was recalled four times, and was finally prevailed upon to give several encores."

Mr. Hochstein's program included the "Chanson Meditation" by Cottenet, the Wienawski "Capriccio Valse," and his own brilliant arrangement of the Brahms A major waltz in one group, followed by the Tchaikowsky "Melodie" and one of Sevcik's Bohemian dances known as "The Blue Eyed Maiden." For encores he played the Kreisler "Liebesfreud" and his own ingratiating little minuet.

Hochstein's first appearance in New York this season will occur on Sunday afternoon, November 7.

Mme. Alda's New York Recital.

Frances Alda, prima donna soprano of the Metropolitan Opera Company, will give her annual song recital in Carnegie Hall, Tuesday afternoon, November 9. Mme. Alda will be assisted by Frank la Forge, the composer-pianist.

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George Hamlin on Records.

[From the Chicago Herald, October 3, 1915.]

Many times I have had this question put to me: "How do you make your records?" and no doubt the millions of people who are enjoying the wonderful results of "canned music" have wondered many times how this work is done.

I have just spent a week in Camden, N. J., the home of a well known talking machine company, making new records and listening to myself sing—a strange sensation, but a valuable one to a singer.

Only a few years ago, I should say not more than ten or twelve, this great company possessed one little building in Camden, where everything in the line of records, machines, etc., was manufactured. Today the concern occupies buildings valued at several millions of dollars with others in the course of construction, and over 6,500 employees are engaged in the work.

In preparing for the making of records, the first important question is, What shall I select? At the present time, when the talking machine catalogues contain almost every selection one might desire, it is no easy task to choose such numbers as will suit the singer and make such an attractive addition to the catalogue as will appeal to the public. Many songs, most attractive in themselves, perhaps, when sung in the ordinary way, may not be satisfactory at all in a record; while others, not possessing any particular merit in themselves, often prove very effective. Therefore the choosing of the proper numbers is a delicate task.

When half a dozen songs, more or less, have been decided upon after consultation with the director of the recording department, and dates have been agreed upon, the music is sent to the conductor of the orchestra. The records are made in a large room with little furnishing except seats or benches, some high, some low, on which the members of the orchestra sit, arranged in such a way that those in the rear are raised above those in front in order to allow the sound to reach the recording horns advantageously. These horns connect with the recording instrument in an adjoining room through a partition which entirely separates the two rooms. No one is admitted into the receiving room, and what takes place there is known only to the person in charge of that important part of the work. This person communicates with the conductor through a small window and by means of a "buzzer" signal.

The singer stands about twelve inches from the record-

ing horn and sings in the customary way—if he can, for it is no easy task. He must always bear in mind that when singing a very high or loud tone he must draw back slightly from the horn or the result will not be good. First the song is tried over with the orchestra to settle the question of proper tempo, phrasing, etc., and then a test record is made which is at once played back from the recording machine to the singer. When all seems satisfactory, several records are made of each selection so that a choice can be made and the best of each retained. After the singer has recorded three or four songs he can feel he has done a good day's work.

In making a record a great responsibility rests on every one concerned, on each member of the orchestra as well as on the singer, for the slightest slip or error, which in a public performance might never be noticed, is on a record, indelibly stamped, never to be removed, and becomes more and more apparent and offensive with each repetition, rendering the record worthless. After the records have been made they must be thoroughly tested, and if faults appear the records are destroyed and new ones must be made. Those that appear artistically satisfactory and are accepted must go through several severe mechanical tests before they finally reach the market.

This wonderful invention which is able to reproduce the musical tones of celebrated musicians and can carry these tones over the world to the thousands who could never in any other way hear the artists, is one of the greatest boons of modern times, and, as an educator, its value cannot be overestimated.

A Miller-Van der Veer Uncle.

A relative of whom Nevada Van der Veer is proud and fond is the famous old musician, E. N. Catlin, who lives at Otsego Lake, N. Y., where the contralto and her husband, Reed Miller, spent a portion of the summer. Mr. Catlin, known to the musical world as a maker of exceptionally fine violins (an art he still pursues at the ripe age of eighty) and as a conductor and violinist of high standing, is remembered by old timers as the composer of many songs that were popular a decade or more ago. Notable among them were "The Happy Hottentot," "Darling Minnie Lee," "Love Among the Roses," etc., while



REED MILLER, GUITARIST; NEVADA VAN DER VEER, CELLIST; E. N. CATLIN, VIOLIN MAKER, COMPOSER AND CONDUCTOR.

there are probably few persons who have not heard "Shoo, Fly, Don't Bother Me!"

"My uncle is a remarkable man," said Mme. Van der Veer, when chatting about her vacation. "In addition to the dozens of famous old songs, he has written hundreds of band and orchestra numbers. For over forty years he wielded the baton in Boston. He began his career as a boy prodigy, playing the violin, and mastering every instrument in the band. His first work was in 1854—some little time ago!—when he played in Utica, then going to the Adelphi Theatre, Troy, and later to Worcester, as leader of the National Band. In Boston he was conductor of Buckley's Serenaders, the Howard Atheneum, the Park Theatre and the Municipal Band. In 1867 he went to Paris as leader of the famous exposition organization, Le Cirque Imperiale Orchestra.

"At present Mr. Catlin devotes himself to violin and cello making. His instruments have become known the world over, and he recently finished a violin which, it is said, could not be purchased for thousands of dollars. Mr. Miller and I spent much of our time at his home, where his precious instruments were much in evidence."

Three Important Pilzer Bookings.

Maximilian Pilzer, violinist, has been engaged to appear as soloist with the New York Philharmonic Society at a concert to be given in Holyoke, Mass., on November 5. Mr. Pilzer is booked also as soloist for the January 7 concert of that organization in Carnegie Hall, New York. On January 24 he will give his own recital in Aeolian Hall, his program offering much of interest.

Mr. Pilzer is now located at The Rutland, New York, where an unusually large class of enthusiastic students supports his reputation as a pedagogue of exceptional gifts.

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Haarlem Philharmonic Society Enters Upon Twenty-fifth Season.

With the 1915-1916 season, the Haarlem Philharmonic Society of the City of New York enters upon its twenty-fifth year of active musical life. This conservative musical organization is an outgrowth of a music loving body of women who resided in that section of Greater New York, known as Harlem, and from which the society derived its name. For the first ten years of the society's existence, the meetings were held in that neighborhood, but fifteen years ago this club began to hold regular monthly Thursday morning musicales in the Astor Gallery of the Waldorf-Astoria Hotel. Annual breakfasts were inaugurated at that time, which have been given ever since in the grand ballroom of the same hotel. The evening concerts were abandoned also fifteen years ago.

The Haarlem Philharmonic Society is a purely social organization. Its membership is limited to 300, and there is always a long waiting list. The five morning musicales, each preceded by a reception, and the annual breakfast constitute its main activities.

Mrs. Judson Grenoud Wells is the new president of the society. For twelve years Mrs. Wells has been the chairman of the entertainment committee, and the ease and smoothness with which the annual breakfasts particularly have been conducted, testify strongly to Mrs. Wells' thorough executive ability. She is an active member also of the Clio and Eclectic literary and social clubs. Of these she is a trustee of the former and third vice-president of the latter.

Mrs. Frank Littlefield, a charter member of the Haarlem Philharmonic and for ten years the society's president, is now its honorary president.

Other officers are: Mrs. Everett Menzies Raynor, first vice-president; Mrs. J. S. Carvalho, second vice-president; Mrs. Elisha Risley Rich, recording secretary; Mrs. Leonard A. Giegerich, corresponding secretary; Mrs. C. Victor Twiss, treasurer; Mrs. Orison B. Smith, chairman of the music committee; Mrs. J. Clarence Sharp, chairman membership committee; Mrs. Warren van Kleeck, chairman committee of arrangements; Mrs. Edwin Outwater, chair-



Photo by Aimé Dupont.
MRS. JUDSON GRENOUD WELLS,
President of the Haarlem Philharmonic Society.

man of the entertainment committee; Mrs. Merrick Tennant Conover, chairman of printing committee.

Among the other prominent members are Mrs. Rastus Seneca Ransom, Mrs. F. A. Cole, Mrs. William H. Laird, Mrs. Warren Aymer Leonard, Mrs. Frank Deacon, Mrs. Julian Nunes Henriques, Mrs. Herman W. Booth, Mrs.

Asa John Stott, Mrs. John MacClaren, Mrs. William W. Clendenning, Mrs. Henry Behning, Mrs. Philip Bevan la Roche, Mrs. David Provost, Mrs. William Douglas May, Mrs. E. Benjamin Ramsdell, Mrs. Frederick Atherton Duneka, Mrs. J. Jarrett Blodgett, Mrs. Arthur A. Stilwell, Mrs. Thomas Jacka.

The usual five morning musicales are to be given during this season. A full list of artists is not at hand; however among those who are to appear are Marie Sundelius, soprano; Julia Culp, mezzo-soprano; Percy Grainger, pianist-composer, all artists of the first rank, following the custom of the society at these morning affairs.

The real season opens for the society on November 11, when the reception for members only will be given. Thursday morning, November 18, Marie Sundelius and Irma Seydel are to be the soloists. December 16, January 20, February 17 and April 27 are the dates for the remaining musicales. The annual breakfast occurs in January.

Vaudeville Attractive to Earl Morse.

Earl William Morse seems to be in great demand this season. The artist has had an offer of a concert tournee to Australia, beginning January 15, for nine months, and also an unusual offer as a "headliner" on the vaudeville stage. Mr. Morse is not of the impression that this latter proposition would harm his name in any way. "Good acts are appreciated on the vaudeville stage," says he, "and many of our big artists realize this fact more every year,



EARL MORSE AND A GROUP OF HIS FRIENDS.

and wonder when they look at their checks every week. We artists had a mighty hard season last year, and especially those who came over late in the season. I really do not know which way to decide. Perhaps I cannot break away from my concerts in America, but do not be surprised should you hear I have gone on the vaudeville stage, but rest assured I wouldn't consider it unless I could buy an automobile once a week. I love automobiling."

Mr. Morse contributed to a private musicale in one of the New York theatres last week.

Irma Seydel with Haarlem Philharmonic.

For the opening event of the Haarlem Philharmonic Society series of concerts given monthly at the Waldorf-Astoria, New York, Marie Sundelius, the charming young Swedish soprano, and Irma Seydel, the gifted young Boston violinist, have been secured to give the opening program jointly.

Burnham Is Back from Summer Outing.

Thuel Burnham, the pianist, has just returned to New York from a long vacation spent at Vineyard Haven, the principal town of Martha's Vineyard. His time there was devoted to recreation and work, in preparation for his coming concert tour.

A feature of the summer, pleasant alike both to Mr. Burnham and his hearers, which included anybody who wanted to come within sound of the piano, was the informal recitals given each Sunday evening in the music room of the great bungalow. Windows and doors were left wide open and his audience sat about on the verandas and lawns. These Sunday evening events were so much en-



THUEL BURNHAM YACHTING AT VINEYARD HAVEN.

joyed that Mr. Burnham was prevailed upon to come to Edgartown, at the other end of the island, to give a recital for local charities, which netted several hundred dollars. It was said to be the first time a professional pianist had ever played at Edgartown, though in past years the late Mme. Nordica, formerly a member of the summer colony there, had given a few recitals.

Mr. Burnham leaves for the West about November 1 to begin a concert tour, which already calls for more than 100 appearances and includes, among other cities, New Orleans, Chicago, Minneapolis, Memphis, Houston, San Antonio, Denver, Lansing and Wichita.

His only New York appearance occurs in December at Carnegie Hall, when he plays the Grieg concerto.

Friedberg's Western Tour.

Carl Friedberg, the pianist, owing to an increase of Western bookings has postponed his New York recital until February, 1916. Mr. Friedberg's tour takes him to Chicago and several Illinois and Wisconsin music centers; to St. Louis, to fill a return engagement with the symphony orchestra of that city; to the University School of Music at Lincoln, Neb., and to Washington, D. C.

On his return to New York he will play at a Metropolitan Opera House Sunday night concert.

Julia R. Waixel Has Returned.

Julia R. Waixel, accompanist and coach, has returned to New York, after having spent the summer in Boston and its environs, and announces the opening of her new studios at the Hotel Richmond, 70 West Forty-sixth street, telephone, 8216 Bryant.

Genovese-Krueger in New England.

Nana Genovese and Adele Krueger have started on their New England tour. Both artists are booked extensively for the first part of the season, and are looking forward to a busy year.

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Ralfe Leech Sterner's Vocal Pupils.

Ralfe Leech Sterner, director of the New York School of Music and Arts, Central Park West and Ninety-fifth street, has gained special reputation as a voice specialist. He not only knows the voice and how to handle it, but has made a deep study of the physical efforts necessary to produce vocal tones of satisfying quality. Asked by a representative of the *MUSICAL COURIER* for a list of the vocal pupils who have been under his direct charge, he replied: "I find I have had thirty-six singers who are prominent in opera, concert, oratorio and church; twenty singers who are directors of vocal departments in prominent schools and colleges. At present twenty-four pupils make up my regular list of students."

In order to show the genuineness of this statement, here is a list, carefully compiled to date:

OPERA, CONCERT, ORATORIO AND CHURCH SINGERS.

C. Luna, Italian dramatic tenor, grand opera, Milan and Naples.

Alma Dwinell, winner of the \$5,000 prize for the girl with the sweetest voice in America.

Mme. Bethune Grigar, prima donna of the Royal Carl Rosa Opera Company and Imperial Scots Concert Company of London.

Edward J. Flanagan, tenor, church (formerly soloist at Broadway Tabernacle) and concert singer.

Lillian Amend Dove, soprano, concert singer, Ridgewood, N. J.

Clare Davis, dramatic soprano, festival, church, recitals, Brooklyn.

Hillel Vichnin, grand opera tenor, St. Petersburg and Berlin.

Florence Gammage, prima donna, contralto, English grand opera and oratorio, New York.

Edward von Berggrum, baritone, English grand opera and oratorio, Chicago.

A. Leon Kronfeldt, dramatic tenor, church and concert, recitals, New York.

Lou Pearl Pratt, coloratura soprano, church and concert, New York.

Ignatius Lachno, basso profundo, Russian St. Nicholas Cathedral, New York.

Mme. Elisha James Franz, mezzo-soprano, French Grand Opera, New Orleans.

Katharine Haines Hulling, coloratura soprano, concert and church singer.

Axel Jorgenson, the celebrated Danish baritone.

Gertrude van Deise, mezzo-soprano, Brooklyn; concert singer, soloist, 1914, with Sousa's Band.

Mrs. S. S. Washburn, contralto, formerly of Carleton Opera Company, church, concert, oratorio, New York.

Martin Goudek, famous Dutch baritone.

Don Carlos Buell, tenor, New York.

Hannah Timmins, coloratura soprano; range extends to C above high C.

William G. Schwarz, baritone and vocal teacher, Wurtzburg, Germany, and New York.

P. J. Murtagh, great Irish tenor, concert and church, New York City.

Arline Edgerton Felker, coloratura soprano, New York City.

Lillian Sullivan, contralto, soloist, concert and church singer, New York.

Martha Zschaebitz, coloratura soprano, vocal teacher and concert and church singer, New York.

Myra V. Olive, dramatic soprano, church, concert and recitals, Index, Washington.

May de Bruyn Kops, soprano, church and concert singer, Savannah, Ga.

Rae Henriques Coelho, coloratura soprano, New York City, range extends to C above high C.

Ramee Rivas, coloratura soprano, Schenectady, N. Y., City, range extends to C above high C.

Frederic Maroc, concert singer, tenor, of Hammond, Ind., and New York.

Orlando Duval Mandarinini, Italian dramatic tenor.

Myrtle Kenly, vocal teacher and choir director, oratorio and concert singer, DuBois, Pa.

Louise Willis, prima donna, formerly star of "Prince of Pilsen" company and also in a number of operas given by Oscar Hammerstein.

Mrs. E. Weldon Jones, church soloist, Shreveport, La.

Adam Glass, tenor, Mobile, Ala.

English Cody, tenor, Mobile, Ala.

DIRECTORS OF VOCAL DEPARTMENTS.

Leo. M. Coombs, head of vocal department, Lethbridge Conservatory of Music, Lethbridge, Alberta, Canada.

Prof. W. F. Snoddy, vocal department, Buie's Creek Academy, Buie's Creek, N. C.

Mrs. Georgie Nunvar, Ruskin Cave Conservatory, Ruskin, Tenn.

Edna M. Graves, vocal and piano teacher, Toccoa, Ga.

Mary L. Nolan, vocal teacher, Chateaugay, N. Y.

Glenn A. Allen, vocal teacher, Athens, Ga.

Annie Turrentine, Greensboro Female College, Greensboro, N. C.

Harry Scott, eminent composer and choir director, Sanford, Me.

Cleah L. Davis, vocal teacher, choir director, South Bend, Ind.

Alice M. Davis, vocal teacher and concert and church singer, Woonsocket, R. I.

Edna Phillips, vocal teacher at V. S. D. B., Staunton, Va.

S. Gordon Emery, vocal teacher, director of music Thiel College, Greenville, Pa.

Gertrude Higgins Wilson, concert, La Junta, Col.

Charles Arthur Dobson, baritone, vocal teacher at Grove City College, Grove City, Pa.

Kathleen Brothers, dramatic soprano, Suffolk, Va.

Adelyn Hood, coloratura soprano, Chester, S. C.

Eva L. D. Christian, soprano, Saugerties, N. Y.

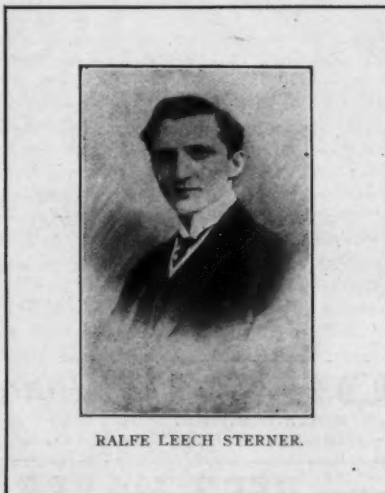
Marguerite Zacharias, coloratura soprano, Reading, Pa.

Emma Hamilton, dramatic soprano, Campbell Hall, N. Y.

Ruth Comrie, soprano, Amsterdam, N. Y.

PRESENT VOCAL PUPILS.

Blanche Kelley, soprano, head of vocal department of Arkansas-Cumberland College, Clarksville, Ark., and as-



RALFE LEECH STERNER.

sistant to Mr. Sterner at the New York School of Music and Arts.

Rocco Carcione, Italian dramatic tenor of the Milano Opera Company.

Bessie Kintz, gold medal winner at Ursuline Convent, Tiffin, Ohio, soprano.

Sara Reddy, dramatic soprano, leading churches of Savannah, Ga., and concert singer.

Marguerite Claghorn, dramatic soprano, leading churches, Savannah, Ga.

Elizabeth Davenport, Unionville, N. Y., range extends to C above high C.

Estelle Barry, soprano, light opera, New York.

Mabel Wayne, soprano, light opera, New York.

Hesper Davis, vocal teacher and soprano soloist, Winter Haven, Florida.

Rose Martin, vocal teacher and soprano soloist, Middletown, N. Y.

Elsa Supper, soprano; Florence Brusche, soprano; Marion Budd Walker, baritone; Olive Dousman, soprano; Harry Strauss, dramatic tenor; Mary Marcus, dramatic soprano; Clara Clemens, dramatic soprano; Murray Robertson, tenor; David Bennett, baritone; Alma Bachmann, dramatic soprano; Lucile Ruckman, coloratura soprano; Lina Scott, dramatic soprano; Helen Schoeritz, soprano; Lois Pool, soprano.

"A Word on Voice Culture" is the title of the first of a series of articles Mr. Sterner is writing for a monthly

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periodical, in which he tells many common sense facts, but little understood, however. A leading Western paper recently had a full page of pictures of members of the faculty of the New York School of Music and Arts. These facts are quoted as going to show in some measure the large field covered by Mr. Sterner in his manifold activities.

Paul Held Resumes Teaching.

Paul Held, tenor and composer, who spent the entire summer in Cedarhurst, L. I., and at High Mount, Catskill Mountains, has returned to New York refreshed and ready to resume activities.

Mr. Held recently appeared at a concert at the Grand Hotel in High Mount, where his tenor voice was greatly admired.

During the past few weeks Mr. Held has received numerous applications for vocal lessons. His studio is located at 535 West 147th street, New York. Among his many compositions the following five songs were recently published: "Forget Me Not," "Longing," "The Child's Prayer," "The Kiss" and "Ballade." These songs are written with piano, as well as orchestral, accompaniments.

November 6 Is Date for Mme. Gabrilowitsch's Recital.

Clara Clemens-Gabrilowitsch is announced for a song recital in Aeolian Hall, New York, Saturday afternoon, November 6. The contralto will sing a program of Russian compositions, among them Glinka's "Oh! Kindly Star," Borodine's "The Sea Queen," Rimsky-Korsakoff's "Song of the Shepherd Lehl," Rachmaninoff's "Floods of Spring," Arensky's "The Little Fish's Song," a Rubinstein group and a Tchaikowsky group. There will be also two songs composed by Ossip Gabrilowitsch, who will accompany the singer.

Musical Toledo.

Among the musical cities in America may be mentioned Toledo, Ohio. The following artists and musical organizations appearing in close succession there during the 1915-1916 season demonstrates the fact that music has many patrons in that city: The Boston Symphony Orchestra, October 4; Geraldine Farrar, October 13; Mme. Schumann-Heink, October 19; U. S. Kerr, October 28; Fritz Kreisler, November 10; Paderewski, January 24; the New York Philharmonic Society, March 20.

The McConnells at Sunshine Society Meeting.

At the meeting of the Southern division of the International Sunshine Society on Wednesday afternoon, October 13, at the Country Life Permanent Exposition, New York, Harriet McConnell, contralto of the McConnell Vocal Trio, pleased a large audience by her singing. Her numbers were: Brahms' "Sapphische Ode"; "Still wie die Nacht," Bohn, and "I Shall Awake," by Kramer. Minnie M. McConnell accompanied in her usual finished manner.

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MELBA SINGS IN AID OF RED CROSS AT TORONTO.

Australian Diva Appears Before Large and Distinguished Audience in Massey Hall—Lord Richard Neville, Representing the Governor General of Canada, the Duke of Connaught, and the Duchess of Connaught, Was in Attendance.

Toronto, October 15, 1915.

Hundreds vainly endeavored to gain admittance to Mme. Melba's concert given in aid of Red Cross on Monday evening, October 4. Massey Music Hall presented a brilliant scene and one which will be recorded by many a generation. Lord Richard Neville, representing the Gov-

ernor General of Canada, His Royal Highness the Duke of Connaught, and the Duchess of Connaught, came from Ottawa as chief patron of the event. With him in the first balcony, directly opposite the stage, were Sir John Hendrie, Lieutenant-Governor of Ontario, and Lady Hendrie. The hall was filled with a notable and enthusiastic throng, even a large portion of the stage being occupied by many persons. Red, white and blue bunting decorated boxes and balconies; flags were gracefully festooned, while above the stage, on the southern wall, a large red cross gave significance to the much heralded occasion.


The assisting artists, all members of the prima donna's concert company, were worthy of high praise: Beatrice Harrison, cellist; Robert Parker, baritone, and Frank St. Legere, pianist. Ten Highland pipers, accompanied by two drummers, marched down the center aisle, and Mme. Melba, advancing on the stage, sang the national anthem, in which the assembly of about 4,000 people joined her rapturously. Three cheers for the king and then again "for our brave soldiers," followed.

The prima donna looked extremely well after her long trip from Australia and sojourn en route on the Pacific Coast. Her beautiful gown was of rose colored silk, with jeweled waist of silver sequence. About her dark hair was a rope of diamonds, surmounted by a queenly white aigrette. True to the cause, she was in "red and white," while the jeweled orders which she wore are described as the King George Coronation Medal, the King Edward and Queen Alexandra Order of Art, Science and Literature, and a similar insignia from the king of Norway and Sweden. During her first number she carried in her hands an exquisite bunch of white flowers, lilies of the valley; but when she next appeared she held lovely red roses. Her superb voice and noble interpretations won constant recognition, and she was repeatedly recalled, as indeed were all the soloists.

In the middle of the program, returning to the stage exit on the left, as usual, Mme. Melba was met by K. J. Dunstan, president of the Toronto Branch of the Red Cross Society, who addressed to her an appreciative and patriotic

speech, and presented her, on behalf of his society, with a Red Cross pin of rubies and diamonds, and a certificate of life membership.

Then Melba spoke. She is not just a wonderful singer and heroic woman, this prima donna who, with Nordica and one or two others, has held a queenly place in the world of song for two decades and more! "Eloquent" hardly describes the glory and music of her uttered words. She stood there like a goddess and every sound was hushed as, intent, thrilled and spellbound, the vast assembly listened! Fastening the pin in her dress, above her heart, she had accepted the high tribute paid to her. Now, still slightly turning to her right, she addressed the president of the society, conveying her thanks. Anon, she advanced a step, directly facing the audience. Her voice rose in a lovely, vibrant and glowing crescendo, reaching a noble climax, as she spoke of "Greater Britain" and asked for



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Photo by Falk, Sidney.

RECENT PICTURE OF NELLIE MELBA.

Whose concert under the patronage of their Royal Highnesses, the Duke and Duchess of Connaught, raised \$9,000 for the Red Cross at Massey Hall, Toronto, Canada, on October 4, 1915.

three cheers for Australia! Indeed, it seemed that as they were given the vibrations must have reached and resounded in her much loved native land! Meanwhile a wounded soldier advanced, touching all hearts as he appeared in uniform, and placed in her hand a floral tribute of roses making a red cross. Would that some camera might have caught the never to be forgotten picture! Where are our historic artists? Here, indeed, is a scene which well might be graphically portrayed in oils on canvas!

Twenty young ladies dressed in white trimmed with red circulated flags and programs during the evening, and, advancing to the platform, scattered their red and white roses at the soprano's feet. At the close of her last encore, Tosti's "Goodbye," the pipers played again, after which she returned and, surrounded by them, concluded with "God Save the King," the audience joining her, and Dr. Albert Ham presiding effectively at the pipe organ. The sum raised would have amounted to far more than \$9,000 had the hall been large enough to hold all those who were impatient to gain an entrance. It is announced that concerts for the same object shortly will be given by Melba under vice-regal patronage in Montreal and Ottawa.

Musical features were: Sonata, in A major, Boccherini, Miss Harrison and Mr. St. Legere; "Prologue" ("Pagliacci"), Leoncavallo, Robert Parker; "Mad Scene" from "Hamlet," Thomas, Mme. Melba; "Love Me or Not," Secchi, and "Rolling Down to Rio," E. German, Robert Parker; "Depuis le Jour," Charpentier, Mme. Melba; solos for cello, "Elegie," by Faure, "Orientale," by César Cui, and "Papillon," by Hamilton Hart, Miss Harrison; "Vissi d'Arte" ("Tosca"), Puccini, and "Addio" ("La Boheme"), Puccini, Melba; "Don Juan" serenade, Tschalkowsky, Robert Parker, and waltz song, "Se Saran Rose," Arditi, Mme. Melba.

Among those present were Surgeon General Ryerson, Sir Edmund and Lady Walker, Sir John and Lady Wilison, Dr. and Mrs. A. S. Vogt, Colonel and Mrs. Bruce, and Norman Withrow, manager of Massey Music Hall.

MAY CLELAND HAMILTON.

Some of Martha S. Steele's Dates.

Martha S. Steele, the contralto of Pittsburgh, has been engaged by A. A. Van de Mark, of Lockport, N. Y., to appear in joint recital with him in the American series of concerts he is arranging for the season 1916-17.

On February 15 Mrs. Steele will be heard in joint recital with Franz Kohler, violinist, in the Music Lovers' Course of Butler, Pa. Among the other artists appearing in this course are Olive Kline, contralto, and Cecil Fanning, baritone. Another February engagement for Mrs. Steele is a recital before the Southern Club of Pittsburgh.

LOS ANGELES MUSICAL SEASON ABOUT TO BEGIN.

Melba Attracts Large Audience—Interesting Concerts at Santa Barbara and Hollywood—A Philharmonic Course Change.

439 Blanchard Hall,
Los Angeles, Cal., October 11, 1915.

It may be due to the surfeit of music in Los Angeles during the early summer, or it may be due to the extreme heat of the early fall, or to war conditions, or to various other causes; whatever the reason, the fact remains that things musical are slow in beginning this season. Ordinarily the 1st of October in this section sees the musical season in full swing, but during the past two months there has been an absolute cessation of all melodic activity. The one exception was the Melba concert on September 17.

MELBA'S SUCCESS.

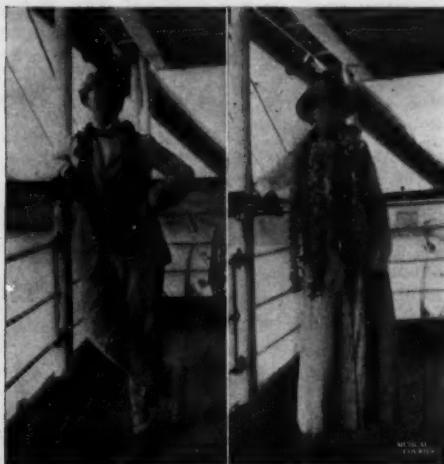
As usual, Mme. Melba sang to a capacity house, every seat being taken, the stage and orchestra pit being filled besides. Much to my regret I could not hear her, but the universal opinion seems to be that the diva was in fine form. Manager L. E. Behymer is to be congratulated on securing Mme. Melba for her first American concert this season. There is said to be a possibility of her returning here later in the season.

THE SIMONSENS RETURN FROM HONOLULU.

Recently, Axel Simonsen, the popular cellist, and his bride, returned from a two months' pleasure trip to San Francisco and the Hawaiian Islands, stopping on their return at Lake Tahoe, Cal. They attempted no concert work of any kind, Mr. Simonsen desiring a complete rest and change, following a very strenuous season. Mr. Simonsen announces the prospect of a very successful concert season. Aside from his duties as solo cellist of the Los Angeles Symphony Orchestra and his position in the Brahms Quintet, he will fill many concert engagements.

INTERESTING CONCERT AT SANTA BARBARA.

I received last month the program and account of a very delightful concert given in Santa Barbara, Cal., at the Arlington Hotel by the Clerbois Orchestra. The numbers were all by California composers, among whom were Frederick Stevenson, Homer Grunn, W. A. Benjamin, Reginald Martin, Estelle Miller, Bertha McCray, Alice Hamilton, Eilly O'Connor and Gesena W. Koch. Miss Koch is very prominent in Santa Barbara musical circles and president of the Santa Barbara Musical Club. She



AXEL SIMONSEN. MRS. AXEL SIMONSEN.
En route from Hawaiian Islands.

will be remembered as the composer of a group of very interesting songs given during the Los Angeles biennial last summer.

On this occasion two of Miss Koch's numbers, "June" and "The Land of Bye-lo," were on the program. Miss Koch has an enviable position in her locality and her reputation is widening rapidly.

CONCERT IN HOLLYWOOD.

On Monday evening, September 27, Elsa Rieger, soprano, formerly of the Boston Opera Company, assisted by Wilhelmina Rector, pianist, gave a charming program at the Woman's Club House in Hollywood. I did not hear this, but Mme. Rieger's voice is spoken of as most attractive and artistic, especially in the coloratura numbers and in the modern French, which require both delicacy and rare art for rendition. Mme. Rieger will, no doubt, be heard frequently during the season.

MOLLY BYERLY WILSON IS ACTIVE.

Among the busiest of the Los Angeles artists is Molly Byerly Wilson, the contralto. Miss Wilson has been busy all summer with numerous engagements and has still a number to fill before leaving for a concert tour of the

West, which I understand she plans to do about November 1. Miss Wilson has sung several times at San Diego.

KREISLER TO OPEN PHILHARMONIC COURSE.

L. E. Behymer received a cable this week stating that Emmy Destinn has been unable to leave Europe in time to fill her engagements here, scheduled for October 5 and 9. She was to have opened the first series and the matinee series of the Philharmonic, which this year promises not only to reach Mr. Behymer's usual standard, but even to surpass it. It was a great disappointment to Mr. Behymer, as he not only was congratulating himself on having so great an artist to open the series, and one who had never been in the West, but also because he always dislikes exceedingly to disappoint his patrons, but we are fortunate in having Fritz Kreisler as the first artist on the second series, and Mr. Behymer hopes to be able to have Mme. Destinn later in the season. Kreisler's first Los Angeles date will be October 12 and the matinee on the 16th.

Mr. Behymer will have some interesting announcements to make from time to time, as this season promises to be a red letter chapter in the musical history of Los Angeles.

JANE CATHERWOOD.

Memphis' Active Beethoven Club.

Memphis, Tenn., October 4, 1915.

Members of the Beethoven Club are eagerly looking forward to the opening meeting, October 6, when reports from the different committees will be read and the year's work begun in earnest.

The most interesting feature just now is the membership campaign, which promises nothing but success, with Mrs. E. B. Douglass as chairman of the "green" faction and Mrs. L. Y. Mason, chairman of the "white" faction. The contest will close November 2, when the losing faction will entertain in honor of the winning faction and present a free membership to the person securing the largest number of new members.

Mrs. Ben Parker, chairman of the artists' committee, announces the date of only one concert, that of the Minneapolis Symphony Orchestra. Other dates for remaining concerts will probably be decided on very soon. It is a source of deep regret to the club members that another year has passed and Memphis is still without an auditorium large enough to hold an audience which would justify the bringing of really great artists to our city. The limited seating capacity of the theatres necessitates high prices, and many of the real music lovers are barred from hearing good music.

Miss Tanzer is chairman of the free matinee concerts, which are given the last Saturday of each month.

NOTES.

Enoch Walton, pianist and teacher, has charge of the musical program to be given during the Tri-State Fair, early in October. The Memphis Glee Club and the Ladies' Glee Club will be participants, making a chorus of more than 100 voices.

In the absence of the president, Mrs. Robert Beattie, who will not return until the latter part of October, Mrs. David L. Griffith will preside over the meetings.

Prof. Walter W. Boutelle, who has been a prominent local pianist, organist and teacher for a number of years, has moved to Cleveland, Ohio.

J. V. B. D.

Kilbansky's Pupils in Demand.

Lalla Cannon was engaged for a week of concerts at the Wanamaker Auditorium, New York, and also sang successfully with Francis Humphrey, at a recital given at the home of Mrs. Charles A. Hamilton, Ridgefield, Conn.

Francis Humphrey has been engaged as vocal instructor at the University of Syracuse, N. Y.

Jean Vincent Cooper is to give several concerts at Chickering Hall, New York. Emilia Henning also has been engaged at St. Mark's Church and at the 181st street synagogue, New York.

Virginia Macgruder sang with success at a concert in Danville, Va., given by the N. D. C. convention.

Marie D. MacDonald is to appear with the Dippel Company in "The Lilac Domino."

Genevieve Zielinska sang at a musicale at the Evander Childs High School, September 30.

Sorrentino on Tour.

Umberto Sorrentino, the tenor and patriotic Italian-American, last week opened his tour of three dozen concerts in Richmond, Va. On his program will be found, besides Italian arias and songs, selections by leading American composers.

Sorrentino started his trip equipped with a mileage book which reads, "Good for 5,000 miles." He says he will be happy to see the Sunny South, reminding him of the home of his youth, Italy.

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MANHATTAN OPERA HOUSE**ENGAGED BY RABINOFF.**

(Continued from page 5.)

personate Cio-Cio-San in Puccini's "Madame Butterfly." Mme. Miura created a genuine sensation in the role at Chicago and in all the other cities the company already has visited. She will be supported by Riccardo Martin and Thomas Chalmers, with Agide Jacchia as conductor. After "Butterfly" Mme. Pavlowa and her company will appear in "Snowflakes," the ballet made up from Tschai-kowsky's "Nut Cracker Suite."

Thursday, October 28, "Carmen" will be given; Roberto Moranzoni, conductor. The principal roles will be sung by Maria Gay, Riccardo Martin and Jose Mardones. Belle Gottschalk, a young American singer in her first season in opera here, will have the role of Mercedes. In the last act Mme. Pavlowa and her company will take part in a very elaborate, but at the same time appropriate ballet, the music of which is taken entirely from various compositions of Bizet.

Friday evening, October 29, "Otello" will be the opera, with Roberto Moranzoni as conductor. There will be a fine cast, with Luisa Villani, Giovanni Zenatello and George Baklanoff. A short divertissement will follow the opera.

Saturday matinee "Madame Butterfly" will be repeated, and Saturday night will see the second performance of "The Dumb Girl of Portici."

There are special performances of other works planned for the second week, with the engagement of some notable artists as guests, but the details are not yet complete, so announcement is withheld until next week.

Mr. Rabinoff is deserving of great praise for the courage which conceived this dual opera-ballet enterprise and for the energy with which he organized it. It is gratifying to know that the public is showing a very thorough and practical interest in the company's work and that the financial success promises to be as satisfactory as the artistic success.

Mme. Buckhout's Attractive Circular.

Mme. Buckhout, the New York soprano, who has appeared in her own recitals and concerts as well as in



MME. BUCKHOUT,
Soprano.

church, oratorio, etc., for several years past, is, this year, under the exclusive management of the J. B. Pond Lyceum Bureau, Metropolitan Life Building, New York. A handsome circular issued by Mme. Buckhout contains a brief sketch of her work, with an appreciation of her beautiful singing and attractive personality, a specimen program and a complete list of songs written for or dedicated to her. These are by Cornelius Rübnér, Arthur Foote, Gustav L. Becker, Alfred Robyn, Oley Speaks, Edgar Stillman Kelley, Carl H. Tollefsen, Harriet Ware, Ernest Kröeger, Christian Kriens, Hallet Gilberté, Frank Bibb, and others, and closing with a page of press opinions from newspapers published in New York, Brooklyn, Chicago, Boston, Washington, Buffalo, Pittsburgh, Rochester, etc.

Quoting from the circular in part:

There are few singers who have the distinction as has Mme. Buckhout of being able to render a concert program of songs, all of which have been especially written for or dedicated to them. Yet it is a rather remarkable fact that Mme. Buckhout has a reper-

toire of nearly fifty pieces thus bearing her name, and from these she chooses her programs. They are almost entirely the work of composers whose names are the most popular today; people such as Harriet Ware, Oley Speaks, Huntington Woodman, Arthur Foote, Alfred Robyn, . . . Alexander Russell, etc. As these various composers are different in their style one from another, so are their compositions varied, and there is consequently a delightful freshness to the program throughout.

Mme. Buckhout, who occupies this unique position, is well able to uphold the honors thrust upon her. She is the soprano soloist at the Holy Trinity Church, one of the biggest churches in New York City. She is not only a church soloist, however, for she has appeared in opera in Europe, especially in Germany and Italy, and has had two drawing room seasons in England and France. Her work in America has been extensive, and during the past season she has given nearly sixty concerts, sixteen of which were in New York City. Her appearance at Aeolian Hall called forth universal praise from the press. In fact, the New York press has always been most generous in praise of her work.

Mme. Buckhout possesses a wonderfully pure soprano voice, rich in tone and delicious in quality. This, combined with an attractive personality and stage presence, makes a program by her of peculiar charm and pleasure. She may be engaged for concerts, oratorios and musicales, but it is her recitals of songs peculiarly her own that are chiefly recommended. There is an intimacy about them which no other program by Mme. Buckhout possesses. In connection with these, a trio consisting of harp, piano and violin, which often assists her, may be secured.

American Institute of Applied Music Calendar.

The American Institute of Applied Music, Kate S. Chittenden, dean of the faculty, has issued a four page circular, as follows:

CALENDAR OF FREE LECTURES, AND CLASSES FOR STUDENTS, 1915-1916.

Friday, October 15, 11 a. m.—Normal playing classes, free to students taking the Piano Teachers' Course. Fortnightly.

Friday, October 15, 9 a. m.—Psychology classes. Meeting for ten consecutive weeks.

Friday, October 22, 10 a. m.—Classes in elementary harmony for adults. Meeting weekly.

Friday, October 22, 11 a. m.—Sonata classes, for the study of musical form, illustrated by piano compositions and colored diagrams. Free to all regular students. Fortnightly.

Wednesday, October 27, 12 m.—Classes in the history of music and musicians. Fortnightly.

Wednesday, October 27, 11 a. m.—First year vocal sight reading and ear training. Weekly.

Saturday, October 30, 11 a. m.—Classes in elementary harmony. Intermediate students. Weekly.

Wednesday, October 20, 12 m.—First lecture in course of five on "Modern Orchestral Masters," by Daniel Gregory Mason. (1) Brahms.

Wednesday, November 3, 12 m.—(2) Brahms (continued).

Wednesday, November 17, 12 m.—(3) César Franck.

Thursday, November 18, 2 p. m.—Normal classes for vocal students. Fortnightly.

Wednesday, December 1, 12 m.—(4) Strauss.

Wednesday, December 15, 12 m.—(5) Strauss (continued).

Wednesday, January 12, 1916, 12 m.—First lecture in a course of eight by Thomas Tapper. (1) Establishing Standards of Efficiency.

Wednesday, January 26, 12 m.—(2) The Basis of Efficient Work.

Wednesday, February 9, 12 m.—(3) Efficiency and Professionalism.

Wednesday, February 23, 12 m.—(4) Efficiency and Individuality.

Wednesday, March 8, 12 m.—(5) Types of Mindedness.

Wednesday, March 22, 12 m.—(6) Types of Mindedness (continued).

Wednesday, April 5, 12 m.—(7) The Psychology of Some Processes in Music (sight reading, memory, etc.).

Wednesday, April 19, 12 m.—(8) Review of all Principles of the Course.

Special invitation are sent for faculty recitals, students' public recitals and receptions. Informal recitals by pupils are private.

On the faculty are such well known instructors as Miss Chittenden, H. Rawlins Baker, May I. Ditto, piano; McCall Lanham, voice; Henry Schradieck, violin; Gustave O. Hornberger, cello, etc.

People's Symphony Concert October 24.

The best orchestra ever assembled at the People's Symphony Concerts is announced to open the sixteenth season for that organization Sunday afternoon, October 24, at Carnegie Hall. War conditions have, it is said, made it possible for Conductor Arens to obtain a group of players even more satisfactory than the excellent ensemble of last year. He is particularly partial to his violin section, each player having been carefully selected especially for tonal quality. The result, it is claimed, is a string contingent which produces strains of unusual mellowness and sweetness.

The Bach air, from the suite for strings in D, which is announced for the first concert, will give this string section opportunity to justify the claims made for it. Tschai-kowsky's fifth symphony and Beethoven's "Egmont" overture are the other numbers.

Ethel Leginska, who never fails to surprise and delight her hearers, will play the "Hungarian Fantasie," by Liszt, a number which will give this gifted pianist opportunity to express the poetic charm which is so much a part of her equipment.

Clarice Balas Tour Postponed a Month.

Clarice Balas, the brilliant young American pianist, who has studied with Lhevinne and Leschetizky, has postponed her tour a month. She expects to be ready to resume her work about the middle of November.

NEW YORK BREVITIES.

Ware's Musical Art Society Concert—Millnowski-Cumpson News—Nichols' Choir Training Class—Women's Philharmonic Concert, October 30—Hungry Club's 442nd Dinner—Wells Sings at Warren Funeral—Concertmaster Schmitt Teaches.

The Ware's Musical Art Society of Long Island held its first concert at the Garden City Hotel Friday evening, October 8. The artists participating on the program were Rosina van Dyk, soprano of the Metropolitan Opera Company; Giovanni Romilli, baritone of the Lombardi Opera, Milan; Carl Friedberg, pianist; and Richard Hageman, accompanist. The surroundings, distinguished artists, and audience of a social and musical aspect, made an ideal evening.

Mr. Romilli showed a beautiful quality of singing tone in an aria by Verdi. Later he sang songs in German and English, repeating Mrs. Beach's "The Year's at the Spring."

Mr. Friedberg played a group of classical pieces from the sixteenth century. Later he aroused enthusiasm by his fine performance of the Chopin ballade in A flat. His beautiful expression and tone coloring held close attention as they deserved.

Mme. van Dyk sang brilliantly a Verdi aria, but was hampered in following her printed notes. A group of songs in French, German, Dutch and English were sung by her and in these she was at her best. The Brahms song was especially vivacious.

Mr. Friedberg closed the program with Liszt's rhapsody, "Carnival de Pesti." This was full of technical power, abandon and artistic impulse. These combined made a decided success.

Richard Hageman played artistic accompaniments. The Baldwin piano used on this occasion was an instrument of beautiful tone.

WOMEN'S PHILHARMONIC SOCIETY CONCERT.

The Women's Philharmonic Society, Amy Fay president, has entered upon the seventeenth season of its existence with renewed activity, and will give the first informal musicale at the Granberry Studios, Carnegie Hall, on Saturday afternoon, October 30. Friends of the members are cordially invited. Under the efficient management of Clementine Tetedoux-Lusk, chairman of entertainment, the usual artistic standard of the programs will be maintained. Rehearsals of the orchestra, Madeline Eddy, conductor, are being held, and two orchestral concerts will be given during the season.

MILINOWSKI-CUMPSON NOTES.

Apropos of the two-piano recitals given by Marta Milinowski and Harry Cumpson at Aeolian Hall, October 19 (a review of which will appear in the MUSICAL COURIER of October 28), these two young artists gave a similar re-

cital at the Twentieth Century Club of Buffalo a fortnight ago. According to enthusiastic notices culled from the Buffalo News, and the Express, they made a special hit with Rachmaninoff's interesting fantasy, op. 5. The News says in part: "The inherent beauty of the composition and the delightful sympathy of its presentation gave the utmost pleasure to the audience, as the continued and enthusiastic applause proved."

These young artists have been pupils of Leschetizky, and previous to that of Kate S. Chittenden, New York, and plan to give two-piano recitals in both Boston and Chicago. Miss Milinowski is head of the piano department of Ferry Hall, Lake Forest, Ill.

NICHOLS' CHOIR TRAINING CLASSES.

A class of local training for service in choirs has just been organized by John W. Nichols, of New York, the well known tenor and teacher of singing.

Two years' experience in teaching voice culture in class at Columbia University has convinced Mr. Nichols that a great deal can be accomplished in that way, which would otherwise be left undone. Many young singers with natural talent cannot afford to take private lessons, but are able to study in class, where the expense is divided. Explanations generally made to one pupil can be given to any number at the same time, thus economizing the time of students and teacher. Listening to each other's lessons makes apparent the value of various exercises. Most of the time, however, is given to individual instruction, which Mr. Nichols believes is absolutely necessary in every case. Mr. Nichols' class will meet twice weekly in his private studio. The plan makes it possible for a beginner or one advanced in vocal art to work in the same class.

HUNGRY CLUB'S 442D DINNER.

The 442d dinner of the Hungry Club of New York, Mattie Sheridan, president, took place at the Hotel Majestic, October 16. Sharing in the musical program were the following artists: Julia Hume, soprano; the Laura Patterson Trio, and Grace Harris.

WELLS SINGS AT WARREN FUNERAL.

John Barnes Wells, the tenor, sang "Lead, Kindly Light," at the funeral of S. P. Warren at Grace Church, last week. Four of the wardens of the American Guild of Organists took part in the service, viz., Messrs. Hedden, Baldwin, Brewer and J. Warren Andrews. Thirty members of the guild attended the service. Mr. Warren was a founder of the guild twenty years ago.

CONCERTMASTER SCHMITT TEACHES.

Henry P. Schmitt, formerly concertmaster of leading New York orchestras, has resigned from these positions, and devotes his time exclusively to teaching the violin. His long experience and ability should bring him many pupils.

NOBLE, ORGANIST AND DIRECTOR.

St. Thomas' festival chorus, under the direction of T. Tertius Noble, has started rehearsals. December 21 (St. Thomas' Day) two cantatas will be given under Mr. Noble's direction, viz., Bach's "Sleepers, Wake," and Noble's "Gloria Domini," with full orchestra. Reinold Werrenrath is to sing the baritone solos in both works.

There is room in this excellent chorus for a few altos, tenors and basses. In connection with the fiftieth anniversary celebration of Vassar College Mr. Noble gave a recital, when the chapel was crowded to its utmost capacity. October 25 he plays at Montreal; November 4 at Halifax, N. S. At the Montreal recital the choir will sing some of his anthems. The new practice organ built for the use of Mr. Noble's pupils will be available about this time. It is a two manual instrument.

JAMES S. READ, ABLE ORGANIST.

James S. Read, though barely twenty-five years of age, is an accomplished organist and choirmaster. He has studied music since he was nine years old, practising five hours or more a day, and looks upon his accomplishments as a mere matter of course. Mr. Read plays much Bach music on the four manual organ of the church where he officiates.

Quite a Crowd.

There is a society out in Little Rock, Ark., which calls itself the Musical Coterie, reminding the writer of the story attributed to Oscar Wilde.

Wilde once was seated with several friends in a London club, when a well known actor, also accompanied by several friends, came into the room.

"Ah," remarked one of the Wilde party, "there is Smith with his coterie."

"Yes," said Wilde, "also with his vestry and his pantry."



Louis Svecenski

Viola Virtuoso, Member of the Kneisel Quartet, writes as follows concerning the

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BALTIMOREANS DELIGHTED WITH THE SAN CARLO OPERA COMPANY.A Week of Excellent Performances by Popular Organization
—A New String Trio.

Baltimore, Md., October 16, 1915.

The San Carlo Opera Company presented a series of excellent popular price opera recently, drawing splendid notices from the music critics of the local papers. The orchestra, under Fulgugio Guerrieri, and the chorus, were exceptionally good; a fact particularly noticeable, since those two features in the lower priced opera companies are usually so unreliable. The soloists maintained a high standard, the Carmen of Pauline Donald and the Violetta of Maria Fara arousing much enthusiasm. Alessandro Modesti is excellent in all his roles. Emanuel Salagar aroused such enthusiasm with his Manrico that he was forced to repeat "Di Quella Pira." Signor Gallo and his fine organization will be warmly welcomed by local music lovers on their next visit here.

STRING TRIO IN MANY ENGAGEMENTS.

The Mary Muller Fink Trio, composed of Geraldine Edgar, violinist; Helene Broemer, cellist, and Mary Muller Fink, harpist and director, has issued circulars announcing its readiness for concert engagements. The three musicians are soloists of ability and artistic finish, and their ensemble work should be well worth listening to. Rehearsals have been under way for some time, under the careful guidance of Mary Muller Fink, who is well and favorably known in the South. The first concert of the trio took place last week, and several engagements already are booked, including one for the season for monthly musical services at Emmanuel Church.

ORGANIST AT ST. DAVID'S.

St. David's Choir, which was directed by the late Loraine Holloway until the time of his death, has secured the services of Eugene Wyatt, F. R. C. O., as director and organist. Mr. Wyatt is an Englishman, formerly organist at the Crystal Palace, London. Upon coming to America he took a position as assistant at Grace Church, New York, in order to become conversant with American choir methods. His twelve-year-old son is now a soprano soloist at Grace Church. Mr. Wyatt then went to St. Michael's Church, at Trenton, N. J., from which position he came to St. David's Church, at what is rumored to be the largest salary paid by any Baltimore church. Mr. Wyatt is a young man, and a great favorite with the members of his choir. His wife is a fine pianist, and a teacher of singing. The recitals by the choir, organist, and soloists, which were such a feature of Loraine Holloway's work at St. David's, are to be continued by Mr. Wyatt.

D. L. FRANKLIN.

Christine Miller, a Representative Edison Artist.

Out at the Panama-Pacific Exposition, October 21 is to be Edison Day, and prominent among the features which will add to the enjoyment of its celebration, will be the singing of Christine Miller, who has been selected to



CHRISTINE MILLER GATHERING CHRYSANTHEMUMS.

represent the musical side of Thomas A. Edison's activities. She will present the same interesting experiments in tone comparison that have charmed the music lovers in Eastern cities, and on account of which she has been selected as representative Edison artist. Miss Miller began her tour to the coast on October 11 from Detroit and, always under the Edison auspices, appeared en route

at Milwaukee, Omaha, Denver, Ogden, the San Diego Exposition and Los Angeles. On the night of Edison Day, after fulfilling her contract on the coast, she will be obliged immediately to leave for the East in order to reach Washington in time to fill her recital engagement there on October 29.

Bangor Festival Audiences Enjoyed**Young Contralto's Singing.**

Roberta Beatty, the young contralto, met with distinct favor at the recent Bangor, Me., Festival. The Bangor Daily News, October 9, praised her appearance in these terms:

The other principal soloist was Roberta Beatty, who is a pretty girl—a remarkably pretty girl, if you please. The audience was captivated by her slim loveliness even before she sang, and she shared generously in the night's many tributes of appreciation. Her voice has broadened and strengthened very much since her last appearance here—two years ago, if memory serves. It is not a large voice, even now; but it is clear, pure, sweet and appealing. And it has beautiful upper notes—notes that are high soprano, although she is programmed as a mezzo. She sang "L'Heure de poudre," by Augusta Holmes; Strauss' "Kornblumen," and the aria, "Pleurez mes Yeux," from Massenet's "Le Cid." This last, which drips sadness, was her big number, and she gave it with no little emotional and sentimental appeal. Her encores were simple—just little English songs; but they were gracefully and sympathetically done.

In the Bangor Daily Commercial of the same date appeared:

Roberta Beatty was the other principal soloist and her clear and sweet mezzo-soprano was most appealing. Not a large voice, but one of infinite charm and in perfect control. Her greatest success was achieved in the Massenet aria, "Pleurez mes Yeux," unless one gives preference to the very sweet "His Lullaby," by Carrie Jacobs Bond, rendered with delightful interpretation and superb vocalization and charm. Very catching also was the encore, "I'm Not as Other Lasses."

Paul Althouse Wins as Faust**in Schenectady and Troy.**

Paul Althouse, tenor of the Metropolitan Opera Company, scored another success recently when he sang the part of Faust in the concert adaptation of that opera, given at Schenectady and Troy, N. Y., with a chorus of 300 members and a complete orchestra, under the direction of J. Bert Curley.

Some local press comments are printed herewith:

After the introduction, Faust sang his "In Vain Do I Call," but in reality Paul Althouse, who was impersonating Faust, called not in vain, but with instant success, for the audience liked him immediately. He has splendid execution and a voice of great warmth and purity of tone. He sang the aria with great beauty of effect. All of his solos and parts with the others throughout the program received great applause.—Schenectady Gazette.

The superb vocal attainments of Paul Althouse were at once apparent. . . . Near the conclusion of the aria the voice is required to strike a high C. Mr. Althouse's pure and resonant voice did not falter. On the other hand, he sang it as he did the rest of the numbers, with great ease.—Schenectady Union-Star.

Paul Althouse's ringing high notes were stirring and he sang with conscientious care and with much tenderness of sentiment.—Troy Times.

Gustav L. Becker's Recital Program.

At his piano recital in Bucknell Hall, Lewisburg, Pa., on October 8, Gustav L. Becker offered the following program:

Gavotte in E (for the left hand alone).....	Bach-Joseffy
Sonata, Moonlight, op. 27, No. 2.....	Beethoven
Faschingschwank, op. 26.....	Schumann
Rhapsody, op. 79, No. 2.....	Brahms
Spinning Song.....	Wagner-Liszt
Gondoliera.....	Liszt
Waldestrauchen.....	Liszt
Rossignol.....	Liszt
Nocturnes, op. 9, No. 1 and op. 37.....	Chopin
Etudes, op. 10, Nos. 3 and 4.....	Chopin
Allegretto Scherzando-Postumus.....	E. Haberbier
Were I a Bird, etude.....	Henselt
Reverie.....	MacDowell
Valse Amabile.....	G. L. Becker
Gavotte in G.....	G. L. Becker
Along the Brook, etude.....	G. L. Becker
Minuet in Old Style (dedicated to Priscilla Hardesty).....	G. L. Becker
Polonaise in E.....	G. L. Becker

November 4, Marcia van Dresser's Recital.

Marcia van Dresser, who gave a New York recital last Spring on her return from Europe, again will be heard in a program of songs in Aeolian Hall, Thursday evening, November 4. The soprano will sing songs in German, French, Italian and English, among the composers represented being Brahms, Chausson, Wolf, Cyril Scott, Schindler and Horsman. Kurt Schindler will assist at the piano.

Conductor C. Mortimer Wiske must have his hands full with three New Jersey festivals.



SOPRANOS: Belle Gottschalk, Felice Lyne, Tamaki Miura, Bianca Saroya, May Scheider, Maggie Teyte, Luisa Villani.

MEZZO - SOPRANOS and CONTRALTOS: Elizabeth Campbell, Fely Clement, Maria Gay, Elvira Leveroni.

TENORS: Lasar Andres, Ernesto Giaccone, Ippolito Lazzaro, Riccardo Martin, Georgi Michailoff, Zanco de Primo, Giovanni Zenatello.

BARITONES: George Baklanoff, Ernesto Caronna, Thomas Chalmers, Richard Davis, Giorgio Puliti.

BASSOS: Paolo Ananian, Alfred Kaufman, Jose Mardones, Gaston Sargeant.

CONDUCTORS: Agide Jacchia, Emil Kuper, Roberto Moranzoni, Adolph Schmid.

REGISSEUR GENERAL: Ryszard Ordynski.

STAGE MANAGER: Louis Verande.

ASSISTANT CONDUCTORS: Ralph Lyford, Alexander Smallens, Frank Waller.

CHORAL DIRECTOR: Amedeo Barbieri.

TECHNICAL DIRECTOR: Robert F. Brunton.

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"L'AMORE DEI TRE RE" "MADAMA BUTTERFLY"
"FAUST" "RIGOLETTO" "CARMEN"
"TOSCA" "OTELLO" "GIOCONDA" "PAGLIACCI"
"THE SECRET OF SUZANNE" and others.

BALLETS:

The mimo-dramatic version of Gluck's "ORFEO" ("Elysian Fields"); "SNOW FLAKES" from Tchaikovsky's "Nut Cracker" ballet; "WALPURGIS NIGHT" in "Faust"; Massenet Suite of Spanish Dances; the Complete Ballet in "Carmen" with Bizet suite; "ROMEO AND JULIET" BALLET; "THE DANCE OF THE HOURS" and Complete Ballet in "Gioconda"; "COPPELIA," "RAYMONDA," "CHOPINIANA," "LES PRELUDES," "THE MAGIC FLUTE" (Drigo), "PUPPEN-FEE," "AMARILLA," "FLORA'S AWAKENING" with SIXTY DIVERTISSEMENTS, including favorites and novelties.

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SAINT LOUIS ENTHUSES:

"The audience, which filled every seat at the Odeon, and which was the most brilliant one seen there in years, did not conceal its delight in the performance as a thing of distinguished beauty."—Richard L. Stokes in the St. Louis Post-Dispatch.

"The Boston Grand Opera-Pavlova Ballet Company present the best grand opera heard and seen in St. Louis since the days of the redoubtable Maurice Grau."—Richard Spamer in the St. Louis Globe-Democrat.

"Last night's performance was easily the most authentic performance of grand opera St. Louis has witnessed in a decade, or perhaps a good deal longer than that. It was a wonderfully well rounded performance by a company on intimate terms, artistically, with one another, supported by a production of sufficient massiveness and color to merit unstinted approval."—Louis Dodge in the St. Louis Republic.

CHICAGO APPROVES:

"It is pleasant to be able to certify that the vocalism was so excellent that the triumph of the company is assured. Nor should there be forgotten the fascination of the scenery which Josef Urban has provided. He is not as other artists of his kind. His imagination is as rich as are his colors, and his technique is as original as it is fine."—Felix Borowski in the Chicago Herald.

"I have a suspicion that any opera presenting the mimicry of Pavlova and the high passion of Zenatello's C flat will be a success. The next operatic novelty will be something written around Urban's scenery and Rabinoff's cosmic energy, and it will be a success."—James Whittaker in the Chicago Examiner.

"Mr. Rabinoff's company is an organization worthy of its own ideals and entirely sufficient to the task it has set itself."—Eric De Lamar in the Chicago Tribune.

"Enthusiasm and the general atmosphere of spontaneous appreciation characterized the attitude of the audience at the premiere of the Boston Grand Opera Company and Pavlova Ballet Russe."—Herman Devries in the Chicago Evening American.

"Grand opera of actual metropolitan character came to the Auditorium last night. One may praise these singers, adepts at their art, but Pavlova is not of these. They sing; she is song itself."—Stanley K. Faye in the Chicago Daily News.

"The production last night was a striking illustration of how the modern spirit of stagecraft can give vitality to the works of the older school when the right people have it in charge. The artists of the Boston Grand Opera Company and the Pavlova Ballet united to form an ensemble of magnificent power, and back of it all you felt the sense of a directing head that had fused all the elements upon the stage."—Karlton Hackett in the Chicago Evening Post.

"Through the combined forces of these two companies a new standard of opera giving has come into being. It disclosed more favorable features and fewer weaknesses than any opera company that has been in Chicago in the past decade."—Edward C. Moore, Chicago Evening Journal.

MAX RABINOFF

Managing Director

METROPOLITAN OPERA HOUSE BUILDING
NEW YORK CITY



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THE MUSICAL COURIER EXTRA
 Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

The Ricordis usually hitch their opera to a star.

Many call to sing for operatic managers, but few
 are chosen.

Too often principles and prejudices are confused
 by those who criticize music.

Henceforth instead of applauding him, Paderew-
 ski's listeners will cry, "Speech, speech."

Leoncavallo's new opera, "L'Alba" ("The
 Dawn"), will be given soon in several of the larger
 Italian cities. The chief figure is the great Italian
 patriot, Manelli. Another "Pagliacci"?

With this issue of the MUSICAL COURIER, H. O.
 Osgood joins the editorial staff, becoming Associ-
 ate Editor. Mr. Osgood has been connected with
 the MUSICAL COURIER for more than five years,
 having at various times had charge of the offices in
 Munich, Vienna, Paris and London. He spent all
 of last winter in Italy in the paper's interests.

Some brilliant paragraphist of the daily press,
 reading over the program which Godowsky played
 at his New York recital last Sunday and finding
 thereon his arrangement of Strauss' "Künstler-
 leben" waltz, went on to remark that the composi-
 tion ("Künstlerleben" meaning "artist's life") was
 written by Godowsky to depict his recent adven-
 tures, which occupied so much space in the daily
 papers. Some imagination on the part of that re-
 porter!

Private advices from Italy confirm the rumor that
 Toscanini is to conduct opera at the Teatro Costanzi
 of Rome and also some of the symphony concerts
 at the Augusteo in that city, the only regular series
 of symphony concerts in Italy, the coming season.
 The season of benefit opera, which he has just
 directed at La Scala in Milan, has been extremely
 successful both artistically and financially. Caruso's
 own countrymen have seldom had so extended an
 opportunity to hear the celebrated tenor, and he
 created almost as much a furore there as in his early
 days in New York.

Arthur Selwyn Garbell, in the Philadelphia North
 American, is said to have made the following state-
 ment: "The Tchaikowsky 'Pathétique,' however,
 concludes with unreserved pessimism. It makes me
 think of the young lady who described a motor acci-
 dent in which the automobile and its occupants went
 over the edge of a cliff and were found hundreds of
 feet below. 'Were the people in it dead when they
 were discovered?' asked a sympathetic listener. 'Oh,
 dreadfully!' was the answer." And again "a curi-
 ous fact worth noticing is that Russian folksongs
 dealing with matrimony are apt to be gloomy."
 Why not?

There is a certain young man down in a certain
 town in the South who combines in himself the
 functions of "pianist, baritone and teacher." He is
 a member of the executive committee of the State
 Music Teachers' Association, an organist and choir-
 master, a member of the board of directors of the
 local symphony orchestra, and conductor and man-
 ager of a chorus. Apparently he is busy. No won-
 der! A Pooh Bah rarely has much spare time. He
 is one of the thousands of teachers who realize the
 worth of advertising, and this advertising has one
 or two unique features. Here is a phrase, "Inter-
 views by appointment"; evidently he is as busy as
 we thought from the multifariousness of his occupations.
 Here is a further quotation, "music—not methods;
 facts—not theories." And here a particular phrase
 to catch the eye, "public appearances on a

strictly professional basis." How many thousands
 of artists in larger and more important towns than
 his would like to dare put that in their announce-
 ments.

"On dit" that Charlotte, star skateress at the New
 York Hippodrome, came near to being a pianist.
 What an escape—for Charlotte! But if her fingers
 were as nimble as her—?

Wonder if John Alden Carpenter's orchestral
 suite, "Adventures in a Perambulator," which in-
 cludes the nurse, the policeman, and the hurdy-
 gurdy, aside from its inherent musical humor, is not
 intended for a piquant satire on the pompous ridicu-
 losities of Strauss' "Symphonia Domestica."

Volume 1, No. 1, of "Music and Musicians" is
 just out. It is a little paper to be published semi-
 monthly in Brooklyn, printed half in English and
 half in Italian. The director is Prof. Chav. A. Sal-
 maggi. The leading article of the first number,
 written by him, is entitled, "The Passing of German
 Music." We wish our young contemporary good
 luck, but it is starting off badly if it really believes
 that German music has passed.

After profound meditation for fourteen months
 we have almost come to the conclusion that the
 present war in Europe was not caused by Bach,
 Beethoven, Borodin, Berlioz, Bizet, Balfe, Bishop,
 Bellini or any of the other B composers. Unfor-
 tunately we are not so sure about the effect of the
 revolutionary Couperin, the fire eating Czerny and
 the diabolical Cherubini. They may have started
 this thing—or were Arne and Auber the actual
 authors?

A report says that "Somewhere in France" is
 succeeding "Tipperary" as the popular song with the
 English Tommies. "Tipperary," if not strikingly
 original, was at least bright and lively, while "Some-
 where in France" is exceedingly stodgy. By the way,
 we never heard that the composer of "Tipperary"
 acknowledged his obligations to that immortal
 melody by one of America's leading composers,
 George Cohan, entitled "Give My Regards to Broad-
 way." There is a striking resemblance between the
 two tunes, illustrating once more that blood is thick-
 er than water.

The Columbus (Ohio) Journal of September 19
 said: "The piece of news most widely discussed in
 musical circles the country over this week was the
 final withdrawal from the Metropolitan staff of Ar-
 turo Toscanini, probably the most celebrated of liv-
 ing opera conductors, and the appointment in his
 place of Tallio Serafin from La Scala." Surprising
 news, indeed. Maestro Serafin must have had an
 excellent press agent somewhere in these United
 States, for everybody knew that he was to be ap-
 pointed Toscanini's successor. Mr. Gatti-Casazza
 appears to have been the only one who did not hear
 of it.

One of the smaller American music papers writes:
 "It should be clear to any one that to a teacher or to
 a musician desiring to make a tour the circulation
 of a musical paper, 90 per cent. of which is confined
 to one locality, cannot be of as much value as the
 larger circulation of a paper which is distributed all
 over the country, and even in Europe, not alone in
 the principal centers, but even in the smaller
 places." Righto. And the MUSICAL COURIER is the
 only music paper which is distributed all over this
 country, and even in Europe, not alone in the prin-
 cipal centers, but even in the smaller places. Ask
 musical travelers.

TOURING NOTES ON MUSIC.

By the Editor in Chief.

[Mr. Liebling's article in the MUSICAL COURIER of last week ended with a clipping from the St. Louis Republican, in which it was stated that in his formal talk before the musicians of that city he had accused Beethoven of being a plagiarist. The opening paragraph of Mr. Liebling's article below refers to the aforementioned clipping and the body of the communication contains other St. Louis matter which arrived from the West too late to be published in the MUSICAL COURIER of October 14.—ACTING EDITOR.]

In the foregoing clipping we are made to appear as one who seeks to establish Beethoven and his great confreres as literal copyists of other men's works. Of course, such is not the case and our title was not only meant to be facetious but is in itself a paraphrased plagiarism, for many years ago Edgar Allan Poe wrote an essay called "Longfellow and Other Plagiarists."

How can composers help falling occasionally into strains and sequences used previously by others? Many of them must unconsciously be influenced by the stream of melody which for years has been pouring into their ears, and in fact, through structural action, has been creating musical function; that kind of musical function which generates within them a musical theme, idea, motif, or thought.

All of us are composers to a degree, to the extent that we form for ourselves these intimate songs, solos, and symphonies constantly passing through our minds, but rarely put on paper and still more rarely performed by us. Supposing ourselves, then, actual composers fermenting musical thought into themes and motifs; is there any doubt that we call unconsciously upon those brain cells which have registered musical assimilations during our formative period and process of tonal education and development? We are the product of our times; we cannot escape from the cumulative mass of music that must be heard by us to give us a musical educational standing, much less knowledge, and a concept of the philosophy of co-ordinated sound. Therefore we must absorb those themes, for they are ideas expressed in tone intelligently, and if we desire to say something intelligently or even intelligibly in music we are apt to repeat to some extent, even as Beethoven, what some predecessor or predecessors already had promulgated.

More St. Louis Items.

The St. Louis Times says that a symphony orchestra should be a big business asset to a city, and one of its best advertisements. The St. Louis Times is right, but it should have added that the orchestra must be first class in numbers and in the individual qualities of the players.

A studio reconnaissance resulted in the information that Shirley Victor Brooks, a vocal teacher, had enjoyed our talk of the evening before; John William Hall, generally equipped musician, finished some new organ works this summer, "Reverie," "Victory," "Serenade," "In Springtime," "Pastorale," "Romance," and a song, "The World at Peace," all of which are to be issued shortly by a New York firm; Victor Ehling, pianist, is very busy, but never fails to read the MUSICAL COURIER; Ethan Allen Taussig, on the other hand, is busy from nine a. m. to ten p. m. and too tired to read a music paper—we should dislike exceedingly to be the nine thirty p. m. pupil; Clara Meyer, pianist, prepared musically in Berlin, is putting her knowledge to practical use here by teaching a large class; Victor Lichtenstein (who married Elsa Ruegger, cellist) was an Ovide Musin violin pupil, but now has branched out also as a

lecturer, and will deliver talks on the operas given in St. Louis by the Rabinoff Boston Grand Opera Company; Georgia Cunningham, a Marchesi pupil, who says that the MUSICAL COURIER is the best music paper, directs a busy studio at which she is most proud of a picture inscribed, "A machère élève, Georgia Cunningham. Souvenir affectueux, Mathilde Marchesi, Paris, June, 1894"; George Sheffield, tenor, returned to St. Louis in order to be with his father and mother after being married again, two weeks ago, to a Chicago girl.

E. H. Emory, of the Audit Bureau of Circulations, said in an address before members of the Advertising Club of St. Louis at the Majestic Hotel, that, in the matter of newspaper circulation, truth pays. "Our bureau," said Mr. Emory, "does not accept 'circulation liars,' and I am glad to say that all the St. Louis newspapers are members of our bureau." The MUSICAL COURIER is no circulation liar, for it never has published its circulation, which consists of the entire musical world. Some day, not very far distant, the MUSICAL COURIER intends to publish its circulation and when it does there will be a decided surprise, the right kind of a surprise.

Venerable John Towers, our helpful associate at the Utica (N. Y.) Conservatory of Music many years ago, has been compelled to give up his favorite work, vocal teaching, and that of conducting the Ladies' Select Choir, owing to a street car accident which he suffered last summer. Mr. Towers was in the profession for seventy-two years and earned fame as a writer as well as an educator. He is best known, perhaps, as the compiler of an elaborate "Dictionary of Operas."

Some of those who honored us by attendance when Beethoven's fame finally was eclipsed, were Ernest R. Kroeger, Charles Kunkel, Etta Edwards, John Towers, Bruno Strassberger, Mrs. Frank Henniger, Charles A. Cale, Miss Ahle, Alexander Henneman, Mr. and Mrs. Othmar Moll, Louis Dodge, of the St. Louis Republican; May Birdie Ditzler, the very energetic and very well liked MUSICAL COURIER correspondent, and too many others to permit of complete mention.

Miss Ditzler and Grace De Lauzainghien were hosts at a reception given us at the School of Expressional Arts, where we met a large number of St. Louis musicians and discussed with them practical plans for the formation of a Musicians' Club in St. Louis. The idea was taken up with enthusiasm.

Etta Edwards threw open her spacious home and studio parlors for a dinner and musicale and impressed us effectively as a hostess and as a vocal instructor. After a career begun in Boston and continued in New York and elsewhere, Mme. Edwards finally was induced to settle in St. Louis and quickly became one of the most sought after singing teachers in this big city. She is a woman of polish and of commanding culture, and her vocal knowledge needs no other recommendation than the performances of her pupils. Those we heard were Frank Spahn, a baritone with a mellow voice, expert vocalization and unusual soulfulness; Hettie Stout Gough, a soprano of exceptional charm, who uses her singing organ with surprising ease; Grace Brown, a coming student, and Thomas L. Spahn, brother of Frank, a tenor as yet in the training stage, but gifted strikingly with natural beauty and fullness of tone and an uncommon degree of temperament. Dozens of listeners crowded the Edwards studios, and by their evident enjoyment bore favorable testimony to the pleasure afforded through the ministrations of the young singers.

We had the pleasure to entertain at luncheon the

well known broker and musical enthusiast, Herbert W. Cost, who told us many intimate things about the tonal life of St. Louis.

Another luncheon was enjoyed—on another day—with Bruno Strassberger and his charming wife as the hosts, at the Liederkrantz Club. Mr. Winters and Miss Ditzler also were guests.

We had a breezy visit from the father of Albert Stoessel, violinist, and Edna Stoessel, pianist, who is very proud of the achievements of his children, as he enabled them to obtain their musical education without help from any one except himself, and the youngsters have started out successfully on what looks like careers of note. The lad was a member of the Willy Hess Quartet when the war broke out and forced him to return to America. Arthur M. Abell, Berlin representative of the MUSICAL COURIER, referred to Stoessel at his solo debut as "a superior artist of splendid musicianship who has a remarkable command of the violin." He is located temporarily in Boston as a pedagogue, but will resume his concert career very shortly. Mr. Stoessel, Sr., conductor at a St. Louis theatre, impressed as an American father of particularly fine ideas and lofty ideals.

The Beethoven Conservatory of Music, established in 1871, is under the direction of the brothers M. I. and A. I. Epstein, and has been so successful that newer and more spacious quarters were acquired for the institution not long ago. A hall of impressive dimensions is one of the advantages of the present home of the school. The Epstein brothers' musicianship has established its standard in the dignified work done by the graduates of their institution, many of whom are successful teachers and players throughout the country. "The work at this conservatory," said Mr. Epstein, "is serious and thorough and our pupils are attracted to us because of our merit. They come here unsolicited. We do not send agents to the house doors of the people, asking for patronage, as some other music establishments in the United States have been known to do." The Beethoven Conservatory issues a catalog of beautiful design printed on very fine paper. Many schools make the mistake of issuing cheap looking catalogs; our idea of an appropriate booklet for conservatory announcement purposes is that of the Epsteins. The brothers say that art in commercialism is better than commercialism in art.

St. Louis has twenty-six acres of breweries. Perhaps that is what led to the remark made by a Chicago musician not long ago when he was intending to leave that city and settle elsewhere.

"Go to Pittsburgh," suggested a friend.

"They have no symphony orchestra there," objected the emigrator.

"How about St. Louis?"

"Ah," cried out the other, "now you've hit it. That's where they brew Anhäuser-Busch. I'll go there."

New Activity in Detroit.

Detroit, October 13, 1915.

This city of 700,000 inhabitants is one of the marvels of modern America. Its almost incredibly rapid recent rise to commercial power and to a measure of wealth, astonishing even in this country of vast finances, furnishes one of the most sensational and fascinating episodes in the business life of the United States. It need hardly be emphasized that Detroit is the leading center of our automobile industry, as the phenomenal fame of the Ford car has acquainted all the world with that fact, but until we came here we had no idea that the magic city

ranks with the leading producing centers also in a dozen other branches of commercial endeavor.

The very day we arrived in Detroit the newspapers were full of articles concerning three happenings—the Ford factory had passed the 1,000,000 mark in its output of motor cars, the annual statement of that corporation showed assets of \$89,000,000 (of which \$44,000,000 was cash in banks), and James Couzens, vice-president of the Ford Company, had just resigned his position, retaining, however, a \$25,000,000 interest in the firm.

These figures make us dizzy, but in Detroit they are bandied about as though they stood for so many Bath buns. Detroiters are accustomed to talk of many millions. At our first luncheon in the oddly named Pontchartrain Hotel Cafe—this part of the United States inherits a queer mixture of French and English blood and traditions—our attention was called to a group of four men consisting of the Mayor, the Police and Fire heads of Detroit, and a big, heavy framed man whose massive neck and prognathic jaw suggested the familiar external of the typical Celtic-American politician. "That man," said our informant, referring to the massive and prognathic one, "could not have come into this hotel a dozen years ago and cashed his check for \$100, for he didn't have that much in the world. Today he is able to go into any bank here and cash his check for \$1,000,000, as he is worth \$40,000,000." "And, pray, who is he?" we asked. "One of the Dodge brothers, manufacturers of the Dodge car, and until they sold out their holdings recently, part owners of the Ford establishment."

Money and Music.

What has all the foregoing to do with the tonal art? We seem to hear you think that question. Money has much to do with music in this country, as we pointed out very thoroughly last week, for the manager and the artist have discovered that the business man can be made to see individually and in community bulk the civic advertising value of recitals, concerts, and opera. In consequence, the business man's money is more and more coming to be looked upon as the strategical objective when there is a question of capturing guarantee funds for concerts, operatic stagiones, or permanent lyric organizations, or subsidized symphony orchestras. Wishing to know where and how his money goes, the business man, practical in everything he undertakes, has been making a quiet and systematic study of box office values and degrees of drawing power, and following that line of research was drawn into the area of actual contact which forced him to listen carefully to music, led him to like some of it (which he promptly purchased for daughter's mechanical music maker and familiarized himself with), tempted him into listening further and liking more of it, until now in large numbers he is become an intelligent concert hearer and shrëwd music critic on his own account and in that double capacity frequently constitutes a terror to concert managers and a splendid artistic safeguard to an otherwise defenseless community cursed with a flock of well meaning but all too gullible guarantors.

Therefore, while some irresponsible persons go about proclaiming the gospel that this country will become musical because it knows that the tonal art is beautiful and represents one important form of culture, the realization of that ethical endeavor is being brought about very largely through much more effective but also much less romantic causes and impulses.

Does it matter, after all, how our population, consisting overwhelmingly of business men, is made musical so long as the much desired state be reached in the end?

Under the Bombproof.

There is another way of interesting the business man in music from the pocketbook standpoint without mulcting him in guarantee assessments. There

is a way of proving to him that music, instead of taking money out of his bank account will put it into his till. How? Let James E. Devoe and W. H. C. Burnett, of Detroit, tell you the method. They helped to pack 3,100 persons into the Arcadia the night we reached Detroit, and another 500 eager humans were turned away from the hall owing to lack of accommodations.

It must be explained that the occasion was a recital by Geraldine Farrar and her little concert company and in the natural course would have drawn a large audience to the Arcadia, but certain specific events which preceded her Detroit visit was directly responsible for the appearance of the veritable mob of auditors who stormed the place and congested its entrances so that the program scheduled to start at half past eight could not be commenced until nine o'clock.

James E. Devoe is a keen and conscientious manager of concerts who has operated for many years in Detroit. W. H. C. Burnett's card tells that he is "Business Advisor." If we were to call him an "Efficiency Expert" more of our readers, but not all of them, would know the nature of his calling. It appears that an efficiency expert is a species of last aid, an emergency call, when there is something wrong in a business and its heads cannot find out why it is. For instance, if a factory is conducted economically, practically, with approved modern appliances, and correctly in regard to adjustment of buying and selling values and in spite of all such advantages nevertheless shows no profit, then the moment has come for telephoning or writing to the efficiency expert and asking him to look for the leak and prescribe for its healing.

Enter Mr. Burnett.

Mr. Devoe not long ago found himself to be something like the factory just described. He had been supplying the Detroit public with the best available artists, had paid the best possible guarantees, had worked like a beaver at all the details in order to save clerical and other incidental expense, and yet found himself at the end of each season without any part of that \$44,000,000 which his more opulent neighbor, Mr. Ford, tucked into the bank during his fiscal year of 1915. Mr. Devoe is patient but also Mr. Devoe is a quick thinker. He sent out the emergency call and in trotted Mr. Burnett.

After hearing the details of the trouble, Mr. Burnett admitted that the situation was grave, especially as he never before had been asked to diagnose a musical case and had absolutely no starting point from which to set out. He studied the matter for a few days and then he announced to Mr. Devoe: "I don't know now any more about the musical end of the game than when I first took this matter in charge. But I do know something about business and my best chum is the law of supply and demand. I intend to apply ordinary business methods to the managing enterprise of James E. Devoe."

By the time we reached Detroit, the campaign was over and the cash for 3,100 Farrar tickets reposed contentedly in Mr. Devoe's safe.

"It was very simple," said Mr. Burnett, "and if I speak about it at all it is not because I wish any credit but because it is my desire to have other cities use the same methods for their artistic and business advantage. In the first place, Mr. Devoe and I decided that the business man's guarantee fund is not the best way to enlist that gentleman's interest in a concert, for either he will give his share without any other feeling than one of duty or because certain other merchants have contributed, or else he will sign his pledge sourly with the almost certain knowledge that he is to be called upon later to forfeit part of it as his proportion of the deficit. A local manager's guarantee is a speculation. He has to gamble on his work when he should be assured of a positive return and often he is bankrupted through a few cancellations or one or two indifferent

performances on the part of the artists for whom he has contracted. If the local manager guarantees the visitor, the former should be the one to fix on the amount." The visiting artist or his manager must share in the speculation.

"It was a novelty to Detroit business men not to be asked for guarantee pledges, when Mr. Devoe and I went to their establishments to enlist their aid in filling the Farrar house. While we spoke they waited for the hook, the net, the harpoon. None came. 'What is the nigger in the woodpile?' they asked. 'Only that you come to the concert and induce others to come; only that you set a good example to your employees for they are quick to emulate you and go to a burlesque show if you do, and go to concerts if you do; only that you ask them to 'boost' for the Farrar concert, or allow me to ask them; only that you realize how hard Jim Devoe has worked to give Detroit the best in music and how much you owe him in the way of loyal support for he has kept faith with himself and with Detroit; only that you pack that house in order to show Miss Farrar and her manager that we understand a good thing when we get it, and enable them to go elsewhere and laud us as a wealthy and cultured concert city; only, last of all and yet first of all, that you realize how much money is spent here for gowns, gloves, other dress accessories for men and women, taxicabs, flowers, dinners, etc., before and after the event, and how much of that expenditure flows directly into your own establishment."

"I need not go into the story at further length," finished Mr. Burnett; "to-day is the day of the concert. Go into the chief streets and look at the shop windows. You will see the signs: 'Gloves for the Farrar Concert,' 'Gowns for the Farrar Concert,' 'Shoes for the Farrar Concert.' Some of the shop owners will tell you that not a gown, not a pair of gloves is left this morning in their stock. You cannot speak to a saleswoman anywhere along Woodward avenue without having her ask you enviously whether you are going to the Farrar concert. The news that the Farrar concert is sold out has permeated every stratum of our population."

"And it will be so not only with Farrar, but with all the Devoe attractions this winter, Schumann-Heink, McCormack, Elman, Kreisler, Frieda Hempel, etc. The Boston Opera engagement for next week, opening October 18, is sold out even now within a few seats."

Mr. Devoe, always having the welfare of his city in mind, is planning with Mr. Burnett to get the business men of their city to erect a fine concert hall, and that is a consummation devoutly to be wished, for while the Arcadia is not the worst music auditorium in the world, its shape and general aspect and acoustic properties are better fitted to enable the place to serve as the home for the bounding one step and the insinuating foxtrot, at five cents per dance, the regular use to which the Arcadia is put in the absence of concert audiences of 3,100.

The Farrar Concert.

Thirty-one hundred persons looked to us, as we faced them, as the German army must have looked to the Belgians. We are not grateful to Mr. Devoe for having made us face that vast throng. He would have it that we address them and tell how we, as an outsider, were impressed with this musical awakening of Detroit and what we thought such general artistic participation augured for the tonal future of the city.

We did our humble best and complimented the Tired Business Man on no longer being tired. We referred to Detroit success in many lines and expressed ourself as being glad to see it extend to concert support. We mentioned Mr. Ford—but that was the end of our remarks. The balcony applauded vociferously, the body of the house joined

in, and after the repetition of Mr. Ford's name brought even more prolonged handclapping, we decided to abbreviate the oratory and make way for the only medium in Detroit that night able to arouse more enthusiasm than the mighty maker of motor cars.

Geraldine Farrar's singing was that medium and it well deserved the ringing plaudits it received. Her program was the same as the one we had heard the week before in Peoria, but she sang it with even more of emotional intensity, musical grasp, and vocal command. With her performance as well as with her magnetism and charm she stood her house upon its head and twisted it about her little finger, and made it behave generally in irresponsible and frenetic fashion. Reinold Werrenrath captured his share of the honors with ease. The beauty of his voice and the sincerity of his interpretations ravished the ears of his listeners and stirred their fancy mightily. Ada Sassoli had a difficult task to make her harp solos hold their own against the achievements of the pair of vocal stars.

Miss Farrar and Charles A. Ellis badgered us mischievously about the peroration of our speech which didn't perorate, but they did not know that the finale of the oratorical flight was intended to climax with a eulogy not of Ford, but of Farrar.

Sensitive Detroit.

Some of the Detroit papers did not relish the idea of being congratulated upon the musical growth of their city. One of the journals remarked that we were "patronizing" and "culturally encouraging," and another asserted that the talk was "more or less appreciated." The Detroit musicians who spoke to us did not feel that way about our sentiments, and recognized the sincerity in our compliments. Some of Detroit is like a big boy, shyly sensitive at having his first "long pants" commented upon. Such persons in Detroit, just having shed artistic knickerbockers, will get over their shy sensitiveness in time.

Detroit Details.

One particularly pleasant thing about the growth of Detroit is that you are not told continually by overenthusiastic citizens how many miles of new streets it builds every day, how many street cars it operates, how much the value of real estate is jumping upward per hour, and how many additional population pop into town every minute. Commercially Detroit goes about its business steadfastly and lets its growth take care of itself. The motto of the city is "Safety First." It should add, "Boasting Afterward."

The five music schools we visited had each its own building.

The Detroit Conservatory of Music is about forty-two years old. Francis L. York, its president, expressed himself as well satisfied with the enrollment. The institution was founded by J. H. Hahn and at his death, in 1902, Mr. York took charge. James H. Bell is the secretary and business manager. Mr. York, in addition to heading the piano department, also is instructor of organ. His catalogue says that he studied with Guilman, "who gave him one-quarter of all the time he devoted to teaching."

The Ganapol School of Musical Art, situated in a picturesque part of the city, has made a remarkable advance, inasmuch as it began its career only five years ago and now numbers about 700 students, an increase of 40 per cent. over last year. The school has northern, eastern and western branches in Detroit, all under the constant supervision of Boris L. Ganapol, vocal chief, who directs the musical destinies of the establishment, while Mrs. Ganapol, beside being an important member of the piano faculty, has charge of most of the executive work, without which no music school is brought to a point of business success. Mr. and Mrs. Ganapol were

found to be a very cultured and progressive couple, in touch with the entire musical scheme from its classical root to its latest modern flowering. They insist that the curricula of their institution must remain advanced and their diplomas must be made harder to acquire than at many other conservatories which count results achieved solely by the number of students enrolled. Even if Mr. Ganapol had not been so long honorably active in musical Detroit before he opened his musical seminary, his catalogue biography would inspire respect for the man because of its briefness and modesty. He showed us about his buildings and we were glad to see nearly all the rooms occupied busily. There are fifty teachers in the Ganapol School of Musical Art. We admit that we were much taken with the serious aims, forceful personality and authoritative musical speech of the director. One of his most impressive utterances, to our mind, was this:

The aim of the school has not been to emphasize the quantity of graduates, but the quality, and to this end, few of the great numbers of students attending have been granted certificates or diplomas. The satisfaction of knowing that the institution is sending forth, not merely graduates, but ripe musicians, encourages the management to still withhold its certificates of approval from all except those who have the ability and willingness to thoroughly master their respective subjects.

Weston Gales, conductor of the Detroit Symphony Orchestra, and Charles F. Brown, its manager, entertained us at luncheon and told us of the plans of the organization for this season. There are to be ten regular symphony concerts and ten "Pops." Among the soloists to be heard these names carry their own recommendation: Katharine Goodson, Beatrice Harrison and Francis Macmillan.

A civic squeak of importance comes from the Detroit City Club, which issues a public letter urging the resumption of Sunday afternoon popular concerts in the Auditorium. Urging is one thing and subscribing another.

We called at the Detroit College of Music, where Louise Unsworth Cragg is the head of the faculty, and was kind enough to interrupt her teaching for a fifteen minute chat on Detroit musical history and progress.

At the McDonald School of Music the three Misses McDonald are the superintending captains. The institution handles the music departments of several seminaries, among them being the famous Liggett private school.

At the Detroit Institute of Musical Art, the genial president and head of the piano department, Guy Bevier Williams, was found to be one of our old time fellow students from Berlin. William Howland, the polished vice-president, in charge of the vocal branch, also is a well known bass-baritone soloist and conductor, who has been a member of the Bostonians, a favorite church singer in New York, head of the vocal department at the Michigan University School of Music, Ann Arbor, Mich., director of the glee club and operatic performances there, and director as well of the first annual music festival held in Detroit last spring in conjunction with the Cincinnati Symphony Orchestra. Mr. Williams is a pianist of rank and a composer no less qualified, his violin sonata, dating from his Berlin period, now being a standard chamber music work in Germany and his "Princess Lointaine," music written to a Cecil Fanning poem, having been heard frequently on American concert programs.

While we were walking with a musician near the river's edge and trying to look across through the fog at Windsor, in Canada, he said:

"I never have come across anything as dense as this."

"Do you know Elgar's symphonies?" we could not help inquiring.

N. J. Corey is the pioneer orchestral manager of Detroit and also is one of the best known musical figures in his part of the country. He has secured

support in his generous city for a course of concerts to be given by what his announcements call "The Great Orchestras." The series consists of concerts, among others, by the Chicago Symphony Orchestra, November 8; Philadelphia Orchestra, December 2; Boston Symphony Orchestra, January 29; Cincinnati Orchestra (Mme. Fremstad, soloist), February 17; New York Philharmonic Society (Ernest Schelling, soloist), March 18; Chicago Symphony Orchestra, March 27 (Albert Spalding, soloist). Mr. Corey assures us that he has a tremendous advance sale for his series and he jolly well should have, for the Detroiters are not likely to hear any better orchestral playing than is furnished by the organizations in question. Rather naively one of the local papers says of the Corey course that he chose for it the title, "The Great Orchestras," in order "to obviate any possibility of confusing it with the course offered by the local orchestra." This is not at all a filip for the Detroit Symphony Orchestra, any more than the kindly coda in the notice just spoken of: "When it is realized the many years of practice necessary in order to bring the ensemble of an orchestra to a point of perfection where it may be considered great, the appropriateness of the title will be apparent."

In the Chicago Tribune we read of a Circuit Court case there: "Felix Mendelssohn vs. Bach. Damages, \$5,000." B. L. T. observes in his "Line O'type" column: "And we had supposed that Mendelssohn was indebted to Bach." In the same department, B. L. T.'s contributors are arguing about some one's assertion that a country which produced Bach and Kant cannot lose this war. We have not noticed in the discussion any reference to the fact that, after producing Bach, Germany was beaten soundly by France under Napoleon I, even though the Teutons returned the compliment later when the Corsican was taking his famous promenade from Moscow to Paris.

A Detroitier formerly from New York called our attention to the fact that the New York Times does not review theatrical performances given there under the Shubert management, because that firm does not advertise its attractions in the Times. It was not quite clear to us what the Detroitier expected us to do in the matter. The principle involved is not a new thing so far as the dailies everywhere are concerned. They are interested first, last and all the time in their advertisers. Compared to that offense the crimes of Nero were child's play.

Another man said to us: "I like music, but I do not care for musicians. I do not associate with them."

"But are you not a musician?" we queried.

"Yes," was the answer, "but what has that to do with it? Mr. Armour, of Chicago, deals in pigs, but he does not associate with pigs, does he?" That was a new form of syllogistic philosophy for us.

Frank Fruttchey, lecturer, recitalist and composer, has some very radical ideas on music as she is written, taught and played nowadays, and would like very much to have a chance to shake up the hidebound traditionalists in their smug security. He will have the chance, says Manager James E. Devoe, who intends to book Mr. Fruttchey for lectures at the places where some daring spirit or two will engage him to talk truths to the rest of the musical inhabitants. Mr. Fruttchey laid bare a few of his ideas to us and we consider them as fundamentally sound, although many of them are startling. He regards certain topics from view angles not employed before, but after he elucidates, the average listener is bound to wonder why he never had used the same perspective himself. It would not be fair to disclose Mr. Fruttchey's material in further detail here, as his lectures now are ready to be given to the public. He will make his thoughts widely felt beyond a doubt, as they are "the natural expression of a thinking human as distinguished from the human whose thinking is done by others." The

quotation is from a letter written to Mr. Fruttcy by a well known scientific man.

We have been asked by letter forwarded from New York: "Will you kindly explain the meaning of Strauss' 'Till Eulenspiegel'? One of my friends says that in the piece Strauss attempted to tell an indecent 'program.' On the other hand, I have read that the work depicts merely Till's harmless pranks. What is the truth?" We have referred the question to the religious editor of the MUSICAL COURIER.

We were invited to give our "Beethoven and Other Plagiarists" before a number of musicians at Dixieland, a delightful old mansion turned into a hall and social club rooms, and we enjoyed extremely the pleasure of putting our vagrom fancies before so exceptionally intelligent an audience, comprising as it did, among many others, William Howland, L. L. Renwick, the pianist; A. C. Jackson, vocalist; Minnie Diederich, pianist; Fred Morse, of the Institute of Musical Art; Guy B. Williams; Louise Lyon, vocalist; Mrs. F. L. Abel, violinist; Eleanor Hazard Peacock; Harriet Story Macfarlane, vocalist; Boris L. Ganapol, the Misses McDonald, N. J. Corey, Reinald Werrenrath, Frank Scott Clark, Mrs. Henry Riley Fuller, etc.

Agnes L. Stoddard, MUSICAL COURIER representative in Detroit, is liked very much there and her letters to this paper are looked forward to with eagerness by her confreres in her city. She has a sure grip on the musical question in all its phases and writes as well as she talks about it.

Merely by way of a fitting windup in the way of tribute to marvelous Detroit, which impressed us overwhelmingly, we wish to enumerate some matters that may surprise those musical persons who know how many fugues Bach wrote and how many note are in "Götterdämmerung," but not that—

Detroit has grown faster in the past five years than any other city in the world.

Detroit now ranks fourth in America as a manufacturing center, surpassed only by New York, Chicago and Philadelphia.

Detroit today ranks third in America as an exporting city.

New York, Chicago and Philadelphia—cities of three and four times the population of Detroit—are the only cities in America that surpass Detroit in building operations.

Detroit leads the world in the manufacture of autos. This year it is estimated there will be made 395,000 cars at a cost of nearly \$400,000,000.

Detroit leads the world in the manufacture of adding machines.

Detroit, for forty years, has led America in the making of stoves.

Detroit leads America in the manufacture of soda ash and other alkalis.

Detroit manufactures over sixty per cent. of all the overalls made in America.

Detroit has the largest pharmaceutical plants in America.

Detroit's manufacture of varnish is the greatest in America.

Detroit leads the United States in the manufacture of aluminum castings and malleable iron.

Detroit is the first city in the world in the preparation of seeds for the market.

Detroit is the biggest shipbuilding city on the great lakes.

Detroit leads the world in the manufacture of automobile accessories.

Detroit produces more hot air furnaces than any other city in America.

Detroit is one of the tobacco centers of the world, last year manufacturing over 300,000,000 cigars alone. Detroit's cigar box factories last year used over 8,000,000 feet of wood.

Detroit leads the world in the manufacture of gas engines, and last year in marine motors alone made over 60 per cent. of the entire output of America.

Detroit in the printing industry ranks fourth in the United States in its output.

Statistics show that 95 per cent. of the electrical furnaces in use are manufactured in Detroit.

Detroit is the second largest fur center in the United States.

Detroit makes more twist drills than any other city in the world.

Detroit produces more disinfectants than any other American city.

Detroit is first in the manufacture of metal beds.

Waterbury, Conn., is the only city in the world producing more brass than Detroit.

Detroit has the largest wire cloth factory in the world.

Detroit has also the largest coin machinery factory, cigar factory, pin factory, axle factory and tire factory in the world.

Detroit has the largest steel casting plant in the West and the biggest freight car works in the United States.

Detroit has the biggest white lead and color works in the world.

Detroit manufacturers more trucks than any other city in the world.

One Detroit factory alone makes half the lubricators now in use.

One Detroit factory alone makes 7,000,000 corsets a year.

Detroit has the largest Y. M. C. A. in the world.

Detroit has the smallest per capita debt of any city in America.

En Route Pleasantries.

En Route, October 15, 1915.

We noticed that Wabash Railroad stock went down one point in Wall Street immediately after our journey on that line.

Reading a Chicago daily as we rolled through Michigan, bound for Milwaukee, we gleaned this information:

"Among the Edison records the six best sellers of the past week were:

"'Bridal Chorus' from 'Lohengrin' (Wagner), played by the American Symphony Orchestra, and the

"Introduction to Act III, 'Lohengrin' (Wagner), American Symphony Orchestra.

"'Insect Powder Agent,' negro vaudeville skit, Golden and Marlowe, and 'Cotton Blossom Time' (Weinrich), by Collins and Harlan."

How disturbing the thought to Wagnerians if "Insect Powder Agent" had snatched second place from "Lohengrin."

"I have a tender heart," said Flo;

"To whip things makes me sad,
And I can't beat this egg, although
I know that it is bad."

—Cincinnati Enquirer.

"My heart is tender, too," said Sue;

"I hate to hear a scream,
And so I'm going to call the cook
To come and whip this cream."

—Memphis Commercial-Appeal.

We thought about those kitchen tragedies and found that they take place also in the musical life, as follows:

"My heart is fit to break," said Ann;

"Believe me, oh kind pote,
When I go to the piano class
And try to hit a note."

"I never could," cried leader X,

Whose heart belied his roar,
A tonal surgeon be, bei Gott,
And cut a Wagner score."

The Milwaukee Shadow.

Milwaukee, October 14, 1915.

The shadow of musical Milwaukee is its past, and it darkens the every effort of the present.

"We used to have," "we used to be," "we used to

do," were the phrases heard most frequently from Milwaukee musicians. It did not take a trained observer of musical conditions more than a few hours to find out that the city is in an apathetic state musically and either unable or unwilling to get into the moving procession. Individual effort there is here and there, to be sure, but no concerted musical life, no organized support of music, no representative institutions to send finished pupils beyond the city's borders to spread the tonal renown of Milwaukee.

The city is famous, of course, but for what, chiefly? No one can deny that to us Americans, who gape at street car advertisements more studiously than any other nation, the name of the Lake Michigan city is associated primarily with the celebrated line: "Schlitz—the beer that made Milwaukee famous."

What Ails Milwaukee.

The Milwaukee classified telephone book shows only seven names under "Music Teachers."

One of the Milwaukee conservatories has been losing money for sixteen years, according to a statement made to us by its manager.

From an interview with a well known Milwaukee musical personage: "Ach ja, the good old days are gone. I remember a score of years ago when we had here Otto von Gumbert, pianist; Hugo Kaun, the composer; Eugene Luening; Arthur Weld; Eaton the organist; Julius Jahn, Julius Klausner, a superb chorus, a fine orchestra—where are they all now?"

The musicians of Milwaukee did not attend the recent concert given there by the Boston Symphony Orchestra, even though Beethoven's "Eroica" was on the program and had not been heard previously in Milwaukee for ten years.

Milwaukee's own symphony orchestra, although led by an excellent musician in the person of Hermann Seitz, is in numerical makeup and in financial resources ridiculously out of proportion to a city of the size and wealth of Milwaukee.

Milwaukee is a very German community, and like all German communities in America, it talks about music more liberally than it supports it.

Every music school claims to have about 1,500 enrollment. One of them, while we waited, had a tragic loss of 500 pupils, or else there is a slight difference of opinion between the director and the business manager. The former said 1,500, but the latter, who turned up afterward, said 1,000 when he was questioned just as we were leaving.

No music school in Milwaukee has its own building.

At one of the conservatories the teachers sit down together every afternoon for a fraternal kaffee-klatzsch in the good old German style. The various rooms in that institution are named after composers. There is a Beethoven room, a Brahms, a Haydn, Chopin, Weber, Bach, Liszt, etc. American composers are represented by Kaun and MacDowell. Smetana was the name of the room in which the kaffee-klatzsch is held. In Bohemian "smetana" means cream, explained the director.

A certain music school does not keep the MUSICAL COURIER. On the table in the reading room lay some dilapidated copies of a small music paper. Its date was September 11.

Two of the conservatories combined a few years ago and separated later after a picturesque rumpus. Both survived.

In a sort of factory building we found a good sized school. The entrance is by elevator in which rough men jostle the occupants. While we waited for the director an engine somewhere in the building kept throbbing with such force that the edifice rocked and rumbled rhythmically. General representative Devries grew pale. "I'm seasick," he said; "it feels like a boat." One can imagine the vocal vibrato being well developed in such a place.

Another school advertises on its bulletin board that it gives silver and gold rings to any one who

will bring new pupils to the institution. The same bulletin board announces private sources where pianos, metronomes, etc., may be bought—a consoling thought for the local music and piano stores.

The manager's office at a music school bears an inscription showing that he is a man of wide interests. The inscription bears his name and the sublines, "Real Estate and Insurance," "Office of Mutual Investment Co.," "Notary Public."

William Boeppler, Chicago's voice and piano instructor and very capable choral conductor, heads a school in Milwaukee, but makes his home in Chicago.

Frank Olin Thompson, a wideawake, ambitious, and well schooled pianist and musician, is spoken of jealously by some of his colleagues in town—surely because he is successful.

Hugo Kaun was permitted to escape from Milwaukee and become famous in Europe.

Jacob Moerschel, an accomplished pianist, who has one of the biggest private classes in town, was unknown to us before our arrival in Milwaukee.

To get to a music school we have in mind, we squeezed through a narrow entrance where there is a tobacco stand attended by a young woman who at the time of our visit was throwing dice for cigars with several men. Young girl pupils of the school were forced to push through the gambling crowd in order to reach the elevator.

Opposite the Public Library and the Museum is the Mozart Barber Shop.

A school gives some thirty minute lessons for 50 cents.

A newsboy called out "Extra! Extra! Great German Victory!" Purchase of the paper revealed that Von Mackensen had captured a Serbian trench.

Hans Bruening, that fine pianist and staunch old musical authority, is not situated with his school in a building of his own.

A school presided over by a dean with a Latin-German name, and connected with a famous university, has classes for mandolin, guitar and banjo.

Otherwise Milwaukee is all right musically.

Milwaukee High Lights.

William Kaun, brother of Hugo, was seen at his fine music shop, in the window of which is a framed sign reading: "Subscribe to the MUSICAL COURIER, the world's Greatest Musical Weekly." Mr. Kaun laughed when we told him what we thought was the matter with Milwaukee. His laugh spoke volumes, but he refused to deny or affirm. He told us of brother Hugo's early trials as a composer. One of them consisted of writing repeatedly to Theodore Thomas and asking for the honor of being allowed to go to Chicago and lay one of his scores before the great leader. At last came permission from Thomas. The seventeen year old lad journeyed to Chicago with his first symphony under his arm. When he found Thomas that gentleman had on his overcoat after rehearsal and was ready to go home. "Go on, play it on the piano," commanded the baton hero. Soon he began to turn the pages for Kaun. Then he took off his overcoat and sat down. When the last note had been performed, old Thomas patted Hugo on the shoulder and exclaimed: "And you are teaching piano in Milwaukee!" William Kaun wonders why conductors in America do not play Hugo's works more frequently, and so do we. Frederick Stock sets them a good example in that regard.

Clarke Woodell, director of one of the musical colleges, told us that the MUSICAL COURIER is not on view in the waiting room because the students insist on taking the paper home. The other music papers seemed to be safe in the waiting room, as we could not help observing.

Mrs. Frederick Carberry is to serve henceforth as MUSICAL COURIER correspondent at Milwaukee, and her appointment was influenced largely by the many flattering things said about her by the musicians of this city. She is prominent here in tonal and club affairs and long has been in close touch

with musical matters owing to her husband's position as one of the very successful concert tenors and teachers of Chicago and Milwaukee. Mrs. Carberry's letters from this locality are sure to be as full of interesting matter as they contained some years ago when she was assistant to the then Chicago representative of this paper. Mr. Carberry was touched on a sore spot when the conversation turned in a general way to free lessons and the usual ingratitude of pupils who get them. "I never give free lessons," said Mr. Carberry; "not long ago a pupil with a beautiful natural voice was brought to me with a plea that I train the organ for nothing. 'What,' I exclaimed; 'teach that pupil for nothing? Why?' 'Because of the beautiful voice.' 'Then I shall exact even a higher fee,' I returned; 'when a watchmaker gets a fine watch to repair he has to exercise additional care and makes an extra charge. A beautiful voice is even more valuable than a fine watch.'" There is a useful hint for teachers imposed upon by musical almoners.

Toward the Northwest.

En Route, October 15, 1915.

Our old friend, the Mississippi River, greeted us in the region around La Crosse, which we traversed en route for St. Paul. Many French names in this section, like Prairie du Chien, Fond du Lac, Eau Claire, Portage, speak eloquently of the early history of the Wisconsin lands. Indian names are encountered also. Oconomowoc is one which always delights the German tongue in Milwaukee.

Speaking of Milwaukee reminds us of the time when our Major General Corbin attended some military manoeuvres in Germany at the invitation of Kaiser Wilhelm. After the sham battle the Kaiser asked him how he liked Germany. "I've always liked it, Your Majesty," said Corbin. "Oh, then you've been in Germany before," was the surprised remark. "Well, not in this part of it," explained the American. "What part of it do you know?" came the inquiry. "Milwaukee, Your Majesty."

Ravinia Park, where Chicago hears summer opera; Fort Sheridan, near which the United States maintains a big lake naval station; Racine, where we saw a chair factory placarded "School, Opera and Railroad Seating," and the mighty Allis-Chalmers motor works, were sighted from the train windows. At Winona, Wis., we noticed a sign inscribed; "J. E. Burke, Undertaking, Pictures and Pianos."

At Madison, Wis., we disembarked in order to visit the unusually beautiful University of Wisconsin grounds and buildings. Charles H. Mills, Mus. D., did the honors at the University School of Music. He formerly held the same position at the Illinois University.

We were asked on the Pioneer Limited by an itinerant concert artist why we are traveling in this part of the country. We replied that a musical George Washington II who goes about declaring America independent musically is expected hereabouts soon to tell the local musicians that six hundred billion dollars a year is spent for music in this country and thereby remind them how little of it they get. "We are," we finished, "doing, among other things, a little amiable advance work for George."

LEONARD LIEBLING.

THE ARRIVAL OF CAMPANINI.

Beside a large number of the Metropolitan Opera Company members, the steamship Dante Alighieri brought Cleofanti Campanini, the director of the Chicago Opera Association, returning from his summer in Europe. With him was one of his Italian conductors, Rodolfo Ferrari. Others in the party were Titta Ruffo, Lucien Muratore, and Mme. Kousnezoff, who will create the role of Cleopatra in Massenet's posthumous work of the same name.

Signor Campanini announces the following novelties for his season: "Dejanire," by Saint Saëns;

"Zaza," by Leoncavallo, conducted by the composer, and "La Vieil Aigle," by Raoul Gounsbourg. A special feature of the Chicago season will be the entire Ring Cycle and "Parsifal," in addition to the older Wagnerian works.

Attilio Parelli will be one of the Italian conductors for the season. Marcel Charlier will direct the French works; Egon Pollak will conduct the German operas. Victor Chalmis, of Brussels and Monte Carlo, is the new stage director for French opera; Napolene Carotini takes charge of the Italian works, and Loomis Taylor will stage manage the German operas.

The prima ballerina this year is Rosina Piovella, formerly of La Scala. The second dancer is Elisa Canzi. P. Ambrosini, from the Covent Garden, will be ballet master.

Owing to the late arrival of the steamer Dante Alighieri, the MUSICAL COURIER is unable to publish this week a personal interview with Signor Campanini.

CINCINNATI ORCHESTRA PLANS.

There will be fourteen pair of symphony concerts given in Cincinnati this year, and the season will be brought to an impressive climax by another brilliant May Festival in which Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra will constitute the chief features. Besides the labor which the preparation for these events involves, Dr. Kunwald will supervise the work of the orchestras of the public schools, deliver a series of lectures on musical subjects, which have proven so popular during other seasons, and conduct the Cincinnati Orchestra on a number of important tours.

The Cincinnati public manifests an increasing interest in the orchestra each season, and the management reports that very little of the seating capacity of Emery Auditorium will be left, so great is the demand for seats this year.

The selection of soloists to appear with the Cincinnati Symphony Orchestra this season has been a particularly happy one, the list including Anna Case soprano; Katharine Goodson, Yolanda Mero and Marcian Thalberg, pianists; Emil Heermann, Albert Spalding and Mischa Elman, violinists; Louise Homer, contralto; Helen Stanley, dramatic soprano, and Pablo Casals, cellist. To this list will be added another singer who has not yet been selected.

GIULIO GATTI-CASAZZA RETURNS.

Monday evening, October 18, before dinner time, the steamship Dante Alighieri, bringing Giulio Gatti-Casazza and a number of his artists, passed quarantine; but, for some still inexplicable reason, no tugs had been summoned to attend to berthing the big new steamer, so the artists were compelled to spend still another night aboard. Besides the general manager of the Metropolitan Opera Company, the Dante Alighieri brought the two Italian conductors, Giorgio Polacco and Gaetano Bavagnoli, and three of the singers, Enrico Caruso, Giuseppe de Luca, the new first baritone, and Ida Cajatti, lyric soprano, also a newcomer. Rosina Galli, the charming prima ballerina; Gennaro Papi and Francesco Romei, assistant conductors, completed the list of members of the Metropolitan artists who came over on this boat. We regret that, owing to the late arrival of the boat and the necessity of going to press promptly Tuesday noon, we are unable this week to print Mr. Gatti-Casazza's statement to the press, which will not be issued until late Tuesday afternoon.

Much uncertainty still prevails as to whether some of the European artists announced for American tours this season will be able or willing to cross the ocean in time to begin their concerts here. With a little patience it will be possible for everybody to ascertain by next April who shall have been with us during this winter.

"CLASSICAL MUSIC" OBJECTED TO.

At a quarterly meeting of the Ministerial Union of Philadelphia, recently held in the First Baptist Church of that city, the Rev. Dr. James I. Good, who spoke on "The Fundamental Principles of Protestant Worship," asserted that many choirs "have a false system of singing which emphasizes vocalization, and may be appropriate for grand opera, but which is not desirable for a religious service."

"We have gotten to such a pass," he is reported to have said, "that it is a question whether the Church shall run the music or the music run the Church. I know of one Methodist Episcopal Church in the suburbs of this city where the choir leader informed the minister one Sunday morning that he must not preach more than fifteen minutes, as it would interfere with the musical service. This is carrying matters rather far."

"What is worse, the choirs are invariably unintelligible when they sing classical music. I recall Dr. McCoombs, who in former years was a prominent pastor in this city, offering a prayer at the close of a selection by his choir. 'Oh, Lord,' he prayed, 'Thou knowest what the choir has been singing. We don't.'"

"There is a devotional type of anthem, which our pastors and music committees should compel the choirs to sing. If necessary they should be held in line with a threat to cut off their salaries. A classical anthem should never be sung after the sermon. It destroys the devotional atmosphere of the service."

Dr. Good meant well and there was a good deal of truth in what he said. But it is to be suspected by his use of the word "classical" that he is not much of a musician himself. His remarks would have had more practical value had he given examples of just exactly what constitutes the "devotional type of anthem" of which he approves. Many choir leaders would be grateful to him. He appears to be a practical man, for he hits the nail on the head in suggesting that a cut in salary would be the quickest way to get rid of what he terms "classical music."

But when he relates the story of the choirmaster of a Methodist Episcopal Church who asked the minister to keep his sermon down to a quarter of an hour so as not to interfere with the musical program, he fails utterly to realize the fact that very often it is the minister who has to depend upon his choir to bring the congregation to listen to his sermon and not upon his sermon to draw listeners for the choir. The tail has got so long that it now wags the dog. A great many of Mr. Good's fellow clergymen realize this fact. Several weeks ago we had occasion to refer to a New Jersey church which has hit upon the device of establishing jitney busses, at reduced rates to the orthodox, in order to make church going easy.

Only a day or two ago, Rev. C. C. Marshall, pastor of the Metropolitan Temple in Fourteenth street, New York, speaking before the Church Efficiency Conference of the Methodist Episcopal Church, said, in replying to the critics of new methods of attracting a congregation: "I remember when an organ was brought into a little country church for the first time a lot of people criticised that 'innovation' adversely. They said the devil had been brought into the church with the organ, and I've read that the same thing was said in olden days when a printed Bible was used for the first time. As for the 'innovation' of the movies, I see no reason why a congregation should not be instructed in the Bible by sight as well as by hearing."

His experience has proved, Mr. Marshall stated, that the old methods did not get as good results as showing religious pictures and then preaching on them. Moreover, he believed in presenting moving pictures for sheer recreation. If it was said that the pictures were shown "merely to draw a crowd,"

surely a clergyman had a better chance to teach when his church was crowded than when its pews were empty.

Here is a man who realizes that the clergyman is only with us today on suffrage. By his works we know him and unless his works are sufficiently varied and novel to gain attention, we do not know him at all; which may or may not be to the credit of America and Americans, but certainly appears to be a fact.

With the jitneys and the movies as an integral part of the church business it is hard to understand why Dr. Good should object to "operatic" music by the choir.

SOUSA, ET AL.

There are two things which are distinctly not lacking in the present New York Hippodrome show; one is music, the other girls. Unfortunately, the management has in both instances apparently figured from the standpoint of quantity rather than quality. The exception is when John Philip Sousa and his band get upon the stage. Then there is quality enough present; in fact, most of the audience would be able to stand a little more quantity. Sousa plays his own new "Hippodrome" march, then he plays an encore, and then a long "March of the States," in which quantities of the aforesaid young ladies, garbed in costumes more or less typical of the States which they are supposed to represent, march about for a long, long time, while Sousa's band and the orchestra together play an ingenious march composition made up of everything that has happened in the last ten or twenty years, ending up with the "Stars and Stripes Forever," the best of them all, which arouses splendid applause from the audience the moment the opening notes sound.

It is good to hear Sousa and to see Sousa and to listen to and watch the tremendous precision and virtuosity of the artists who play under him. But frankly we prefer Sousa by himself. In the Hippodrome show there are first cats, then Sousa, and then skaters. It is more like old times on Sunday evenings, when Sousa has the whole program for himself, his band, and his soloists. John Philip Sousa long ago became a national institution. And a national institution does not fit in well as one of the features of a great spectacular show, even though it be the principal feature.

WHY NOT MUNICIPAL MUSIC CENTERS?

The following note reaches us from Cincinnati:

A novel and original idea which is being carried out with the most gratifying success in Cincinnati is the dividing of the city into sections, each under the captainship of some public spirited and musical woman, whose object it is to acquaint her section with the work of the Cincinnati Symphony Orchestra and at the same time to establish a center from which shall radiate interest and information relating to musical subjects. These centers have been established in the various suburbs, with several in the city proper, and although the season is still very young, they have made their influence felt to a decided degree.

Why not establish similar music centers in those large cities of the country which do not yet possess permanent symphony orchestras of their own and let them undertake a determined propaganda looking to the establishment of such an orchestra? In no other way could there be rendered a finer and better service to the civic life of these cities.

HE EARNED HIS BREAD.

There is a composer in Philadelphia who has written a new symphonic poem. He recently played it over on the piano for the critic of one of the Philadelphia papers. One part of it represents a terrific struggle between two men. Here is what the critic wrote: "Into this clamor of steel Mr. ——— has put most of his orchestral resources. As he played for me the orchestral score, perspiration ran from him in rivulets." Will the audience be as thoroughly moved by the work as the composer himself appears to have been?

LUCILE LAWRENCE WRITES.

The writer of the following letter is thoroughly competent to handle the subject of which she treats, having had a successful six years' operatic career in Italy, Germany and Austria:

To the Musical Courier:

I desire to thank you for printing Mme. de Cisneros' letter of September 15, and I desire to thank her for having written it. It is not the first time I have noted with deep appreciation her work for the benefit of American artists, for which every American opera singer and every young man or woman in America who hopes to be an opera singer should feel grateful to her.

With Mme. de Cisneros' views, as expressed in that letter, I am generally in accord. It is repugnant to me to think that Americans should seek to usurp opera places abroad because of the unusual conditions created by the war which they could not have expected to occupy in normal times. My experience in Germany and Italy leads me to believe that one would be over sanguine in believing that there would be any possibility of wholesale competition with European artists on their home ground. Neither do I believe that there should be started here an "America for Americans" campaign with a view to shutting out worthy foreign artists. Our art life would be impoverished and it is extremely unlikely that American artists would be greatly benefited if such a movement succeeded.

Art is international. There should be free trade, so to speak, in artists. We Americans go to Europe to study and to sing. We are received there courteously; we have our opportunity if we work long and hard for it; if we achieve success we are treated with all the respect and affection which their own artists at the top get. We become filled with their knowledge, their traditions; our mentalities and artistic experience are wonderfully enriched and colored. Great European operatic artists, singers and conductors alike, have left in America the indelible impress of their worth. America has learned from them, has loved them and delighted to honor them.

It is not by any stopping of this interchange or any concerted effort to put Americans into European artists' natural places that American artists will be benefited. Far from it. The greatest possible benefit to future American opera singers lies within the gift of the public, which will quickly persuade the managers to its way of thinking, once it is educated on one point. It must rid itself of its patronizing, rather tolerant, half contemptuous attitude toward American singers who start in small companies in small theatres here, no matter how splendid artists they afterward become.

Every singer of any experience has seen examples of this many times. It is unjust and cruel. There Europe is far more just to its singers, far more wise, than we. It is nothing unusual for a singer to go from Como to La Scala or to Bologna, most critical of music centers, or to reverse the journey. It is thoroughly understood that every singer must begin in the small company, even if he attain to the greatest position. And having attained the top, it is no discredit, no come down, to sing in the small companies, in the small cities—if the artist remain an artist. In all the small companies, giving short seasons of opera around Italy, are singers who, thorough artists, may just have come from singing with the highest credit in Rome, Venice or Milan.

Americans want the best. They are only too likely to think that anybody not singing at the Metropolitan cannot be good, whatever the fact may be. They never forget the fact that any American who after long experience in small things in this country finally reaches the Metropolitan, once sang with an inconspicuous road company. For some European singer to go from that very company to the Metropolitan would leave no stigma on him. It seems to be a case of the singer being not without honor save in his own country.

What we need here for America's enlarged and enriched musical life and for the greater opportunity of American singers is the small opera organization comparable to Europe's. It should be no disgrace or detriment to one's career to belong to it; it certainly should be considered nothing but a splendid triumph for any American to go from such a company to the Metropolitan or to artistic achievement abroad. Yet we send our young singers to Europe for that kind of work because they know if they choose to take advantage of what opportunity there is here now, it will remain a perpetual handicap for them in all their future.

We want all the fine foreign artists we can get at the Metropolitan if they are worthy and if there is no American available just as worthy. We want good foreign artists on the road—all through our musical world, on their merits. But we Americans—that is, the American public—should not handicap the American artist by penalizing him for having been a student and worker in America, while rewarding the foreign artist who has succeeded after just such work, in just such small beginnings, either here or abroad.

LUCILE LAWRENCE.

IMPORTANT SONG COMPETITION.

Last summer the *MUSICAL COURIER* told about Baltimore's competition for a "city song" poem. The prize, \$250, was awarded to Folger McKinsey, a newspaper man of the terrapin city, better known by his pen name of the Benztown Bard.

Now that the poem has been chosen, a new competition is announced and this time a similar prize of \$250 (in gold—we have to be very careful these terrible times) for the best musical setting to the words. The judges of the competition will be Harold Randolph, director of the Peabody Conservatory of Music; Henrietta Baker Low, former supervisor of music in the Baltimore public schools, and John Itzel, composer and conductor. The rules for the contest are as follows:

1. The competition is national and open to any American or naturalized citizen of the country.
2. The musical setting must be a dignified and finished musical production of a rousing and spirited nature, for solo voice with piano accompaniment. The range for the voice not to exceed an octave and a third, preferably less.
3. The composer must not sign his or her name to the manuscript, but must use a private mark. The manuscript must be accompanied by a sealed envelope, containing the full name and address of the composer, with the private mark on the outside. These envelopes will not be opened until the judges have made their decision. In case an unsuccessful competitor should not wish to be known to the judges, he should write on the sealed envelope containing his name, the direction: "To be destroyed unopened, together with my manuscript, in case of failure to win the prize."
4. The composition must not have been published, nor have been given public performance.
5. The successful manuscript is to be the property of the city.
6. The judges reserve the right to reject all manuscripts submitted if, in their opinion, none has sufficient worth to merit an award.
7. Manuscripts containing evidence of not being entirely original will disqualify the composer from the competition.
8. Manuscripts will not be returned except upon written request of the composer, accompanied by sufficient postage.
9. The competition will close December 1, 1915.
10. All manuscripts must be addressed to

THE MUNICIPAL SONG CONTEST,
Care of Frederick R. Huber,
Peabody Institute, Baltimore, Md.

Here is the poem itself:

BALTIMORE, OUR BALTIMORE.

Baltimore, where Calvert flourished,
And the stately Carroll came!
Here the old defenders thundered,
As they charged in battle-flame.
Here the starry banner glistened
In the sunshine of the sea,
In that dawn of golden vision
That awoke the song of Key:

Here are hearts that beat forever
For the city we adore;
Here the love of men and brothers—
Baltimore, our Baltimore!

Here the clipper ships of glory
Brought the cargoes of their day,
From the ports of seven oceans
Homing white-winged up the bay.
Here immortal Poe illumined
Living letters with his lyre;
Here Lanier's uplifting measures
Taught the world a fresh desire:

Here the tradesman and the statesman,
Here the gallant hearts of yore,
Came to found a beauteous city—
Baltimore, our Baltimore!

Here the charm of parks and gardens;
Here the spirit of the home;
Here the music of the morning
In the wind across the foam.
Here the teacher and the prophet,
Here the sermon and the song,
Keep the higher beauty burning
And the nobler purpose strong:

Here the church and here the temple,
Reared amid our bloomy lore;
Here the Science wed with Healing—
Baltimore, our Baltimore!

God of grace, thou great Jehovah,
Make us grateful, keep us true,

That these gifts of light and leading
May enchain our hearts to you;
That in spiritual vision glowing
Men behold along the gleam
How a righteous city blossoms
In the golden years of dream:

Here our halls of Art and Learning,
Here the dust that Rinehart wore;
God to guide, and man to worship—
Baltimore, our Baltimore!

—FOLGER MCKINSEY, The "Benztown Bard."

As such things go it is not bad. In the refrain of the third verse we notice what appears to be the first official recognition of Christian Science; and incidentally, we may remark that the composer who attempts to make "spiritual vision" in the fourth stanza fit in to the rhythm of all the rest of the song is bound to strain himself.

PHILADELPHIA SYMPHONY SEASON INAUGURATED.

The opening concert of the sixteenth season of the Philadelphia Orchestra was given on Friday afternoon, October 15, before an enthusiastic audience which crowded the refurbished Academy of Music from amphitheatre to orchestra pit.

It was an occasion which signalized with quite proper emphasis the resumption not only of the weekly symphony concerts, but local musical activities generally. No soloist figured on the program, but the concert was nevertheless marked by enthusiasm of a midwinter order, which took the form largely of personal tributes to Conductor Leopold Stokowski and his men.

The merry and wholesome mood of the gathering was reflected in the attractive program compiled by Mr. Stokowski. The symphony was Beethoven's seventh, and Stokowski's interpretation of this work recalled Richard Wagner's characterization of it as the "apotheosis of the dance."

The concert was opened with another Beethoven number, "Leonore" overture, No. 3. Mendelssohn's music to "The Midsummer Night's Dream" served further to rarify the quality of the concert.

The orchestra exhibited no sign of summer rustiness in the performance of this program. The four acquisitions of this season fitted into the general ensemble without a blur and the various choirs were as smoothly adroit as ever. In the extremely delicate effects of the second movement of the symphony the strings exhibited a truly extraordinary smoothness, while the brass choir was equally artistic in forte and piano. Mr. Stokowski conducted with vigor, and, as usual, in familiar numbers without a score.

The "Rienzi" overture of Wagner was the closing number of the program, which was repeated on Saturday evening, October 16. H. P. Q.

KELLEY'S "NEW ENGLAND SYMPHONY."

Apropos of the appearance in print of Edgar Stillman Kelley's "New England Symphony," reviewed last week in the *MUSICAL COURIER*, Clarence Lucas writes:

"About three quarters of a century ago Leigh Hunt remarked that he always thought of America as having one gigantic counter along the entire sea coast. A few such symphonies as these will soon dispel the fable that Americans are only merchants. A symphonist does not appear in a race of unimaginative and unfeeling traders. He is as much the product of his ancestors and environment as the flower is the crown of the roots and stems that nourish it.

"In this sense, consequently, we must consider the 'New England Symphony' a product of American civilization and musical culture. This in no sense detracts from the credit due to Edgar Stillman Kelley for being the inspired mouthpiece of his deeply feeling, though inarticulate predecessors, as well as of millions of his contemporaries."

BISPHAM AND THE SABBATARIANS.

God bless the New York Sabbath Committee and the noble work which it is doing to save us from ourselves!

David Bispham had conceived a foul plot against the purity of the Sabbath. He had schemed to present at the Harris Theatre five Sunday matinees of that fearful and corrupting playlet entitled "Adelaide." But was the New York Sabbath Committee asleep? It was not.

God bless the New York Sabbath Committee and its noble censorship of morals!

It is a fearful thing, this "Adelaide." In it Mr. Bispham represents that arch rascal, one Ludwig van Beethoven. Somebody plays the violin romance in F by the same scoundrel; another person sings that wicked song of his "Adelaide"; while still another warbles that most immoral ditty, 'Freudvoll und Leidvoll'; and, to cap the climax of all this sin, Mr. Bispham sits down at the piano as the curtain falls and plays a few strains from the "Moonlight" sonata.

God bless the New York Sabbath Committee, who have saved us from this terrible exhibition of the worst side of dramatic art!

Somebody made a complaint to the New York Sabbath Committee, though that body, with habitual frankness, absolutely refuses to reveal the identity of the accuser, thus making it impossible for Mr. Bispham to find out whether the complaint was filed through motives of personal spite, professional jealousy or on account of the mistaken ideas of some genuine Sabbath keeping fanatic. It seems almost as if Mr. Bispham had been picked out as an unusually shining mark in order to make a test case.

Mr. Bispham very dignifiedly conceded the point without discussion, and, at considerable personal loss, canceled the dates, merely remarking that there seem to be plenty of other Sunday enterprises in New York to which this committee could better and more legitimately devote itself than preventing him from giving so clean and uplifting a little playlet as "Adelaide."

To show how thoroughly he agreed with the New York Sabbath Committee, Rev. John Haynes Holmes, of the First Church of the Messiah, on hearing of the move which had been undertaken, invited Mr. Bispham to give "Adelaide" in the church vestry last Sunday afternoon. But when some "puritan" heard of this, another complaint went to the Sabbath Committee—at least, so it is reported. The church authorities, hearing of this, wisely decided not to hold the performance, in order to avoid unpleasant notoriety, though their cause was perfectly just.

Once more we say, "God bless the New York Sabbath Committee!" Theodore Gilman is its president, Duncan L. McMillen is its general secretary, and we suspect that it may have been founded by a certain Rev. Mr. Stiggins, about whom Charles Dickens wrote in "Pickwick Papers."

The Bible says (Chronicles 16-4): "And he appointed certain of the Levites to minister before the ark of the Lord, and to record, and to thank and praise the Lord God of Israel."

The New York Sabbath Committee, specially selected by itself to keep an eye on the seventh day, evidently feels sure that Mr. Bispham is not one of the chosen referred to in the above paragraph.

Moving picture theatres must have supplied quite an unexpected source of augmented income to the organ builders. Many of the larger theatres in the principal cities have put in splendid instruments. The latest to join the ranks is a Philadelphia theatre which has just purchased a \$15,000 Chicago instrument.

Headline from the Evening Mail of October 5: "Star System Renounced in Metropolitan Opera." By Caruso, perhaps? Or Geraldine Farrar?

CHICAGO MUSICAL SEASON OPENED BY BOSTON ORCHESTRA.

Dr. Muck and His Musicians Heard in Attractive Program—Organization from the Hub Splendidly Received After an Absence from Chicago of Seven Years—Current News Told in Many Breezy Paragraphs.

Chicago, Ill., October 16, 1915.

F. Wight Neumann celebrated the twenty-ninth anniversary of his activities as Chicago's leading impresario with a concert at the Auditorium Theatre last Sunday afternoon, October 10, by the Boston Symphony Orchestra under Dr. Karl Muck. This concert officially opened the Chicago musical season of 1915-16. It has been many years—seven to be exact—since the Boston Symphony Orchestra has been heard in this city, and its return was looked forward to with great anticipation by Chicago music lovers and musicians, who showed their appreciation for the work of Dr. Muck and his men by vociferous applause, which was richly deserved.

Dr. Muck had for this occasion constructed a program that left nothing to be desired. It opened with the Brahms symphony, No. 1, in C minor, and after the intermission came the Liszt symphonic poem, No. 9, "Hungaria," Wagner's "Siegfried Idyll," and Strauss' "Till Eulenspiegel's Merry Pranks." To the readers of the MUSICAL COURIER the playing of those numbers by the Boston Symphony Orchestra is too well known to warrant a lengthy review. It may be said, however, that Dr. Muck and his musicians made a deep and lasting impression.

MISS WAKEFIELD SINGS FOR ART AND TRAVEL CLUB.

A most distinguished audience, composed of the members of the Art and Travel Club, greeted Henriette Wakefield, contralto, of the Metropolitan Opera Company, in the Louis XVI Room of the Hotel Sherman, Tuesday afternoon, October 12.

Miss Wakefield, a singer of national repute, met the highest artistic expectations of her audience. The opening number, a glorious Saint-Saëns aria from "Samson and Delila," at once proved the capabilities of the artist, the beautiful timbre of her voice and the powers of interpretation unusual as they are admirable. In addition to the standard classics, Miss Wakefield employed to distinct advantage several numbers by American composers.

Edgar Nelson, the Chicago pianist, assisted Miss Wakefield by playing sympathetic accompaniments for her. Mr. Nelson's work at all times bears the stamp of an artist, which fact was again evinced on this occasion.

AMERICAN CONSERVATORY SATURDAY RECITALS.

Saturday afternoon recitals at the American Conservatory are now in progress, the second highly interesting one being that given by Warren K. Howe, basso cantante, and Clarence Loomis, pianist, from the studio of Henriot Levy. Unfortunately, only the last half of the program was heard by the writer. That in itself, however, disclosed the interesting interpretation of two American composers' songs delivered by Mr. Howe, and Mr. Loomis' remarkable

rendition of the twelfth Hungarian rhapsody by Liszt. The latter was played with an impeccable technic and an understanding at once both fascinating and worthy.

Marie Bergersen, pianist, will give the recital of October 30, at 3:30 o'clock.

A REMARKABLE CHILD PIANIST.

What proved to be one of the most astonishing features ever exploited at a children's performance at the Strand was the presentation of little Gertrude Weinstock, pianist, prodigy pupil of Esther Harris, of the Chicago College of Music.

The little girl, who is but eleven years of age, displays the poise and assurance of a mature artist, and performs with a musicianship and technic well nigh remarkable. Considering her size and age, her tone is especially big, and her phrasing, as shown in the G minor "Prelude" of Rachmaninoff, is particularly interesting. The child also gave the MacDowell "Shadow Dance" with great facility, and was enthusiastically recalled. She has appeared successfully with the Chicago Symphony Orchestra at two commencement programs.

FLORENCE HEDSTRUM SUCCESSFUL ON TOUR.

Florence Hedstrum is one of the young sopranos who is winning well deserved success this season. Miss Hedstrum owes her musical education to William Clare Hall. At a recent appearance in Sioux Falls the Press said of her: "Miss Hedstrum possesses the qualities of a mature artist. Charm and grace of personality, musical instinct and good taste to add to her beautiful voice."

KRELL'S BAND IS BUSY.

William Henry Krell, the well known bandmaster, is playing a week's engagement for the fortieth anniversary of the fair. The best compositions of the leading composers are performed with the skill and good taste that always characterize the work of this organization.

EDWARD CLARKE'S RECITALS.

Edward Clarke gave the second of the series of recitals on "Great Song Writers and Their Song" at Oak Park last Monday evening, October 11. Mr. Clarke briefly sketched the history of song writing in Germany, dwelling particularly upon the life and work of Schubert, and singing an interesting program of representative works.

Mr. and Mrs. Clarke gave a musical tea in the studios of the Lyceum Arts Conservatory last Sunday for their old and new pupils and friends. There was a large attendance and the affair proved to be most enjoyable. An interesting program was given by John Wilson, baritone; Lettie Johnson, soprano; Susie Bonte, mezzo-soprano; William Breach, baritone. Mr. and Mrs. Clarke contributed several numbers and Louise Smith, cellist, did likewise.

MARIE SUNDELIOUS TO SING WITH SCANDINAVIAN ORCHESTRA.

October 24 is the date set for the big musical program to be given by the Scandinavian musicians of Chicago, in

Orchestra Hall, when the Scandinavian Orchestra, conducted by Frederik Frederiksen, will have the valuable solo services of Marie Sundelius, the famous Swedish soprano. Marie Bergersen, the interesting young Chicago pianist of the American Conservatory, will introduce to the Chicago public the E major concerto, by Palmgren, on this occasion.

BRIGGS BOOKS TRIO.

Ernest Briggs has arranged for a series of engagements for the Stapleton Trio, a local organization composed of artists affiliated with the American Conservatory. The West Side Coeducational Club and numerous society dates are already booked for the new trio, which made its first appearance under the Briggs management at a medical fraternity reunion recently held at the Morrison Hotel.

CHICAGO MUSICAL COLLEGE ITEMS.

The Chicago Musical College announces the addition to its faculty of Maude E. Arnold, a piano teacher of more than local reputation who has heretofore conducted classes in Clinton, Iowa. Miss Arnold will begin her teaching at once as a member of the faculty of the Preparatory Piano Department and will also assist in the Children's Department under the direction of Julia Lois Caruthers.

Marie Sundelius will be the guest artist on the Chicago Musical College concert program to be given Saturday morning, October 23, in the Ziegfeld Theatre. The success of last Saturday's concert at which Henriette Wakefield of the Metropolitan Opera Company sang, has caused Carl D. Kinsey, general manager, to announce that well known artists will be added to the program every Saturday. The College School of Opera will give its first public performance during the early part of next month.

SABA DOAK WINNING SUCCESS IN CONCERT.

One of the younger sopranos, Saba Doak, is rapidly winning recognition because of the excellence of her work. Miss Doak, who possesses a personality of unusual charm, also makes it a matter of wonder how so petite a person can possess a voice of such volume. She began her musical studies with Oscar Seagle, and afterward went to Paris, where she studied with Charles W. Clark and Jean de Reszke and also with Fritz Lindemann in Berlin. Miss Doak appeared with the Pageant Choral Society of St. Louis, and also sang in the "Creation" and "Hymn of Praise" at the Mount Vernon Festival last spring. She has just returned from the East, where she sang at several private musicales both in Philadelphia and New York City. She leaves shortly for a Southern tour and will give recitals in various cities in Alabama, Georgia and Tennessee, Chattanooga, Knoxville and Bristol being among the places to be visited by her in the latter State.

PERFIELDS RETURN FROM WEST.

After an extended trip through the Far West, including the Pacific Coast, Vancouver, Canadian Rockies, Lake Louise and Banff, the Perfields, of the National School of Music, have returned and have opened the Chicago department, at the McClurg Building. Mr. and Mrs. Perfield will leave soon for the South to inspect the branch schools under their direction.

BERGEY PUPILS IN CONCERT.

Two very popular pupils of the Bergey Chicago Opera School, Josephine Fuchs-Ashton, soprano, and Leslie Voightmann, tenor, appeared in concert at Grace Church last Friday evening, singing selections from the operas "Aida" and "Tosca."

ORGAN DEDICATION CONCERTS.

Three organ dedication concerts will be given October 18, 19 and 20 at Medinah Temple. The assisting soloists will be Jenny Dufau, Mary Hesselgren, sopranos; Louis Kreidler, baritone, and William Middelschulte, Dr. J. Lewis

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Brown, Eric DeLamarter, William E. Zeuch and Charles M. Kirk, organists. Forty-five members of the Chicago Symphony Orchestra with Felix Borowski and J. Lewis Browne conducting, will assist.

AGNES LEIST BEEBE SINGS IN GARY.

At the opening reception of the Gary Musical Club, Agnes Leist Beebe, soprano, appeared on Tuesday, October 5. The following day the Gary Evening Post had the following to say:

"The musical program was given by Agnes Leist Beebe, soprano, of Chicago, who delighted her hearers with an excellently rendered program of American, English, German, French and Italian arias and songs. Mrs. Beebe possesses a voice of more than usual range and flexibility and is a consummate mistress of vocal art. . . . She has improved her natural gift by conscientious study and excels particularly in the graceful elegance of the modern French school, such as is found in the aria from Debussy's opera, 'L'Enfant Prodigue,' and in the exquisite exuberance of Thomas' song, 'Ma Voisine.'"

WALTER SPRY'S VIEWS ON FREE SCHOLARSHIP.

Walter Spry expresses his views on free scholarship in the following letter, received at this office this week:

MY DEAR MR. DEVERE: You will be interested in knowing that my experience this season convinces me that you are perfectly right in discouraging the custom of many pupils who seek free tuition. I have not a single free pupil in my school, and I believe if all schools would do away with free scholarships it would be much better for schools and pupils. Why should pupils want to make themselves objects of charity? If they would be willing to do something towards paying for their lessons they will generally find teachers to do their share. It certainly hurts the reputation of the teacher to give free lessons or even lessons paid for by some one else besides the pupils. If students really want the best, they will make an effort to secure that teacher. If they are satisfied to study with a teacher just because they are getting free lessons it is only a matter of time when they will lose respect for their teacher and leave him without even thanking him for his efforts.

Yours sincerely,

(Signed) WALTER SPRY.

CHICAGO SYMPHONY "POPS."

The number of popular concerts to be performed this season by the Chicago Symphony Orchestra has been increased to ten, which will be given at Orchestra Hall on the following Thursday evenings: October 21, November 4 and 25, December 9 and 30, January 13 and 27, February 10 and 24, and March 9. The "pops" given in past seasons by the orchestra proved sufficiently successful to deem advisable the enlarging of the series.

AMERICAN CONSERVATORY NOTES.

Karleton Hackett delivered the opening address before the newly organized Women's Musical Club at its first assembly at the Florentine Room, Congress Hotel, Thursday afternoon, October 7.

The special classes of the American Conservatory for Children in Elementary Musical Training which have been conducted so successfully by Louise Robyn, began Saturday, October 2, with an unusually large attendance. The members of Miss Robyn's Normal Teachers' Class are privileged to visit the Saturday children's classes.

A concerto in E major, written by Clarence Loomas, will be a feature at the Orchestra Hall concert of the American Symphony Orchestra this month. Glenn Dillard Gunn will conduct.

WELL KNOWN CHICAGOANS AT MASONIC MUSICAL.

Warren Proctor, the tenor, who again distinguished himself at the annual appearance in the Auditorium Theatre of the Chicago Singverein Society by reason of his beautiful voice and fine German diction, achieved another success when he sang at the Masonic musicale, October 13, in Masonic Temple. His interpretation of the lovely MacDermid "If You Would Love Me" won an ovation for the singer, who gave as an encore an Irish ballade, "Duna," by McGill.

The other distinguishing feature of the program was the appearance of Sibyl Sammis MacDermid, the soprano, with James MacDermid, the composer, at the piano. "Sacrament" made its usual strong appeal. Mrs. MacDermid also charmed in the "Waltz Song," from "Romeo and Juliet" (Gounod), which so well displays her superb coloratura voice.

A NEW COMPOSER.

Four compositions from the pen of a new composer, M. Hambitzer Ransom, have been accepted by Clayton F. Summy for publication. One which found particular favor with the discriminating and exacting publisher was "It is June," the words of which were written by the well known

critic, Dr. Caryl Storer, of the Minneapolis Tribune. The poem is said to be of exceptional merit.

WILLIAM CLARE HALL PRESENTS PUPILS.

On September 22, at the Little Theatre, William Clare Hall, one of the well known vocal teachers of Chicago, gave a musicale for his artist-pupils. Those who appeared on the program were Barbara Waite, contralto; James Goddard, basso (both of whom have been engaged by the Chicago Opera Association for this season), and Bertha Sorrenson, and the Chicago Artists' Quartet, consisting of Florence Hedstrum, soprano; Nellie A. Sturtevant, contralto; Carl E. Craven, tenor, and Alonzo A. Morsback, bass. A reception followed for the friends of the artists.

HANS HESS' CHICAGO RECITAL.

Hans Hess, the Chicago cellist and member of the faculty of the American Conservatory, will appear at the Fine Arts Theatre, November 28, in recital, with Clarence Loomas at the piano.

BUSY SEASON FOR THE OBERNDORFERS.

Mr. and Mrs. Marx Oberndorfer (Anne Shaw Faulkner) have a busy season before them which opened October 8 and 9 in Danville, Ill., where they presented "The Jewels of the Madonna" for the Musical Cycle, and also gave a stereopticon matinee of "The Ring of the Nibelungen" for 1,200 school children under the auspices of the same organization. Mr. Oberndorfer has a large class registered for private work and his duties as assistant conductor of the Chicago Opera Association have already begun, so the Oberndorfers will confine their time to the immediate vicinity of Chicago until after the opera season here has closed. Mrs. Oberndorfer is directing the Dwight Woman's Club in a study of the "Development of the Music Drama," and is also booked for several lectures on "The Orchestra and Its Instruments." On October 19, the Oberndorfers will present "The Love of Three Kings" for a local Chicago club.

SOME MORE BERGEY STUDENTS.

Josephine Fuchs-Ashton, a pupil of the Bergey Chicago Opera School, was the soloist at the Woman's Catholic League Saturday afternoon, October 16, when she had the

able assistance of Mrs. Bergey at the piano. Leslie Voightman, tenor, and Florence Benson, pianist, also pupils of the Bergeys, furnished a program for the Wicker Park Woman's Club last Tuesday afternoon.

MARY WOOD CHASE SCHOOL RECITAL.

The Mary Wood Chase School of Musical Arts will present in recital Monday evening, October 25, at the Little Theatre, Emma Menke, pianist; Zetta Gay Whitson, violinist, and Lulu Marie Engelmann, accompanist.

OPERA MUSICALES AT WOMAN'S ATHLETIC CLUB.

The Woman's Athletic Club announces a series of six opera musicales to be given by Mr. and Mrs. Marx Oberndorfer on Thursday mornings, beginning on November 4. The operas to be presented are: "L'Amore de Tre Re," "Dejanire," "Werther," "Zaza," "Le Vieille Aigle," "La Navarraise" and "Cleopatra."

NOTES.

The first concert of the Amateur Musical Club for the season of 1915-1916 will be given in the Blackstone Theatre, on Monday afternoon, October 18. Those who will furnish the program on this occasion will be Zetta Gay Whitson, Marie Bergersen, Edith Ayers McCullough, Marie Ludwig, Lucille Stevenson and Mae Doelling.

Geraldine Farrar will make her only appearance in concert this season next Sunday afternoon, October 24, at 3.30 o'clock at the Auditorium Theatre, under the direction of F. Wight Neumann. Miss Farrar will be assisted by Reinald Werrenrath, baritone, and Ada Sassoli, harpist.

The music study class of the Chicago Woman's musical Club will hold its first meeting on Friday morning, October 22, in the English Room of the Congress Hotel. Edoardo Sacerdote, of the Chicago Musical College faculty, will lecture on "Das Rheingold." Musical selections will be rendered by Helen Hall, Elsa Stand and Edith Schuman.

Mae Doelling, pianist, has resumed her teaching at the American Conservatory, where she has been an important member of the faculty in the past.

Phelps Cowan, the organist and accompanist, will leave for the West the latter part of this month, having accepted an important post as organist in Seattle, Wash.

War Among Mme. Matzenauer's

Schroon Lake Household.

Mme. Matzenauer is an Austrian and her husband, Signor Ferrari-Fontana, is an Italian. Both pledged themselves to enforce absolute neutrality at South Schroon Lake, N. Y., where they spent this past summer. Mme. Matzenauer, of course, reads only the Austrian war bulletins in the New York Staats Zeitung, and believes that the Austrians will soon storm the gates of Milan. On the other hand, Mr. Ferrari-Fontana would not hesitate to swear that the Italian war office bulletin that appears daily in the Progresso is true to the letter, and that the Italians will soon be masters of Trient and Trieste. To keep the peace it was mutually agreed that the famous prima donna would read her German papers in her husband's absence, while he, in his turn, would take to the tall timbers to read his Italian reports in peace and quietude.

The majority of the servants were German, and this was not much to the liking of the distinguished Italian tenor, who with his artistic imaginative power saw an enemy in any non-Italian member of the household. About the end of September, an Italian reinforcement represented by Delia M. Valeri, the vocal teacher, and her husband, came along. With the presence of the two Italian guests, the tenor felt relieved, and things went along smoothly until the unexpected happened. It was suddenly discovered that the signor's valet and the frau's cook, both Teutons, were holding secret conferences in the dead of the night in a room in the attic of the house. Though it was rather doubtful whether the object of their meetings was one of mere political nature, the masculine section of the Italian contingent politely but firmly protested, and Mme. Matzenauer kindly complied by immediately sending out an order of dismissal. The Teutons were replaced by a Belgian valet and an old French cook. With these two nations entering the field a lasting equilibrium seemed to be assured. However the Belgian soon proved to be an enthusiastic pro-German, and after a few days unexpectedly declared war on the French cook. The latter defended herself gallantly, accusing the Belgian of venting his spite on her in many ways and never losing a chance of reporting him to her mistress as a spendthrift and general good-for-nothing. In a few days things arrived at such a stage that it was impossible to go on and France's representative was dismissed at a moment's notice and accompanied to the

nearest New York train. On boarding the buss that makes the connection with the Riverside Drive train, she was heard to remark: "Le garçon dit qu'il est un Belge, mais je crois qu'il est und Allemand." And then fearing that this could be found objectionable by madame and her friends, she added: "Madame n'est pas Allemande; elle est une Autrichenne; elle a été obligée de marcher; elle est une grande dame."

A prolonged search for a cook in South Schroon and vicinity proved fruitless and the situation was only saved by the temporarily turning of Mme. Valeri from a vocal teacher to a superintendent of the kitchen. She gladly took charge on condition that she be given a free hand, and with her advent the glorious reign of macaroni was happily initiated. The last few days of the vacation found spaghetti at breakfast, spaghetti at dinner and spaghetti at supper, the result being that for some time to come there will be a decided dearth of those Italian products in the whole region of the lakes.

What Happened.

[From the Seattle Town Crier.]

One year ago at this time there was great confusion and excitement throughout the musical circles of this country concerning the threatened dearth of artists for the approaching season. The papers reflected accurately the deep gloom of the impresarios and managers whose plans for the season were supposed to have been completely upset by the outbreak of the war in Europe. Things were indeed in a bad way and we were doomed to a musicless winter.

Looking backward one may now smile over the fears that obsessed us. With very, very few exceptions the musicians stood not on the order of their coming, but came post haste to the country that could promise them a happy combination of a refuge and a good living, and the fact of the matter is, the United States never before harbored so many and such distinguished artists as during this last year. Along with them has also come an army of the lesser lights and self expatriates who are thankful enough to return in time of trouble to friendly shores. As a result, it is probable that musical activities of the past summer have surpassed all previous records and undoubtedly the winter season will duplicate that of last year in its rich offerings.

IN AMERICA SEASON 1915-16

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MAINE'S GREATEST MUSIC FESTIVAL.

CONTINUED FROM PAGE 5.

joy the evening in absolute comfort. The hall was beautifully and effectively decorated both inside and out, flags, bunting, streamers being seen everywhere, while electric lights of various colors were displayed in the streets surrounding the building.

In addition to Mme. Melba, the soloists were Donald Chalmers and the Criterion Quartet, which consists of John Young, Horatio Rench, George Reardon and Donald Chalmers.

Following brief dedicatory remarks by Mayor William Moulton Ingraham, of Portland, the concert began with the "Coronation March" from Meyerbeer's "Le Prophete." This number was given in a splendidly effective way by chorus and orchestra. Not alone in this number, but throughout the program, the chorus displayed a knowledge of the works given and a splendid tonal quality that called forth the enthusiastic praise of all who heard them. The orchestra played with the careful finish which has ever marked its work, showing artistic skill and excellent training during the entire concert. The choral numbers were the "Hallelujah Chorus," from Handel's "The Messiah," Buzzi Peccia's "Gloria," Mr. Chapman's "Sanctus," the "Spanish Serenade" of Edward Elgar, and the "Panama Hymn" by Mrs. H. H. A. Beach. Percy Grainger's "Mock Morris," played by the string orchestra, and Chapman's dedicatory march, "Exposition Hall March," won unstinted applause.

Mme. Melba sang the "Mad Scene" from "Lucia" (Donizetti), an aria from Charpentier's "Louise," and Arditi's "Se Saran Rose." She was warmly received and called upon for a number of encores, in which Mr. St. Leger accompanied her at the piano. It is needless to go into detail regarding the singing of this splendid artist, except to say that it was at all times superb and called forth tumultuous applause.

Donald Chalmers displayed his brilliant and rich bass voice to fine advantage in "Vulcan's Song," from Gounod's "Philemon et Baucis." That Mr. Chalmers is a favorite with festival audiences may be seen from the fact that he has appeared recently with equal success at Norfolk, Conn., the New Jersey festivals, and others.

Upon this, its first appearance in Portland, the Criterion Quartet made a decidedly favorable impression. The personnel is an attractive one, all of the members being well known singers in concert and oratorio. The quartet appeared frequently during the festival and firmly established itself in the hearts of Maine music lovers as a most desirable attraction for this form of entertainment. At this concert the quartet sang Buck's "Twilight," the success of which necessitated encores. These four singers were also heard in passages from Mr. Chapman's "Sanctus." This beautiful composition was sung at the first Maine festival in 1897, and has been given at one of the concerts at the New York Metropolitan Opera House.

Second Concert, Tuesday Afternoon, October 12.

At the matinee on Tuesday, October 12, the orchestra opened the program with a brilliant rendition of "Les Preludes" (Liszt), and brought it to a close with an equally attractive interpretation of Tchaikowsky's "Capriccio Italien." Other orchestral numbers were Tchaikowsky's "Elegie," a polonaise by Victor Herbert, and the andante movement from Beethoven's fifth symphony. These musicians, under the spirited direction of Mr. Chapman, at all times displayed an excellent degree of uniformity and rare

art. Especially was this true in the movement from the Beethoven symphony, which was beautifully rendered.

On this occasion the soloists were John Young, tenor, and the Criterion Quartet. As a capable singer Mr. Young has firmly established his reputation throughout the country, and the impression created by his singing at these festivals will, without doubt, assure his appearance again in Portland. The group of three songs: Lohr's "Where My Caravan Has Rested," "Love, I Have Won You" (Ronald), and "Before the Dawn" (Chadwick), as sung by Mr. Young, were thoroughly enjoyed and won for him insistent applause. Of course, an encore was necessary.

Every one present was delighted with the singing of the Criterion Quartet; the numbers were Protheroe's "The Sandman" and Gibson's "The Drum." Several encores were necessary. These four gentlemen are deserving of a great deal of praise both individually and collectively. Each being a capable and pleasing singer, they form a truly admirable ensemble.

Third Concert, Tuesday Evening, October 12.

On Tuesday evening, October 12, the third concert brought forth an interesting program. This began with the overture to Wagner's "Flying Dutchman," the other orchestral numbers being a waltz from "The Lilac Domino" (Charles Cuvillier), and tarentelle by Arditi. Each number was capably interpreted and warmly received. "Voices of Spring," by Johann Strauss, was sung in a highly pleasing manner by the chorus.

Interest naturally was focused upon the singing of Louis Graveure, this being his initial public performance in America. To say that Mr. Graveure created a sensation is putting it mildly. This fine Belgian baritone sang the "Pagliacci" prologue and an aria from "Tannhäuser." He sang with wonderful control, displaying a flexible voice of unusual smoothness and purity. Recalls were numerous and insistent and after the Wagner aria he was obliged to give four encores. These displayed his ability as a ballad singer. It was stated, and truly, that Graveure received one of the most cordial receptions ever accorded to any festival artist in Portland.

Roberta Beatty, mezzo-soprano, sang "Pleurez mes Yeux," from Massenet's "Le Cid," and the soprano part in "The Seven Last Words" (Dubois), which formed an important part of the program. At Bangor she also sang "L'Heure de Poudre" (Augusta Holmes) and "Kornblumen" (Richard Strauss), but having contracted a severe cold, she omitted these numbers in Portland in order to save her voice for the Dubois work. Despite this handicap Miss Beatty sang with much skill, displaying a lovely voice, which has received careful schooling. Miss Beatty was welcomed as an established favorite, having sung with success at the festival two years ago. An encore was necessary after the Massenet number.

Assisted by Miss Beatty, John Young and George Reardon, the chorus and orchestra gave a lovely interpretation of the work by Theodore Dubois. Especially enjoyed was the duet work of Mr. Young and Mr. Reardon, the latter's baritone blending in perfect accord with the fine tenor of the former. Sincerity and sympathy were the keynotes of Mr. Chapman's reading of the score.

Mr. Young and Mr. Reardon also sang a duet from Verdi's "Otello," assisted by the festival chorus and the orchestra. They were heard to advantage in this num-

ber, which was treated in an inspiring fashion by chorus and orchestra.

Fourth Concert, Wednesday Afternoon, October 13.

A popular program was given at the fourth concert, Wednesday afternoon, October 13, with the famous Maine singer, Emma Eames, as soloist. The familiar overture to Weber's "Oberon" was the opening number, evoking the unstinted praise of the delighted audience. Grieg's suite, "Sigurd Jorsalfar," although perhaps not so well known as that composer's "Peer Gynt" suite, possesses splendid opportunities for the orchestra, opportunities which Mr. Chapman and his men were quick to seize and make redound to their credit. The other orchestral number was Maclellan's "Perplexity."

Dudley Buck's choral, "When the Heart Is Young," was given a spirited reading by the festival chorus. After the two numbers from "The Firefly" (Friml), the applause was so insistent that it was necessary to repeat the second number, "When a Maid Comes Knocking." Grieg's "Autumn Storms" was sung in compelling style by this body of singers, the phrasing and shading being worthy of particular note. Following this number Mme. Eames appeared at the side of the stage and joined the audience in applauding the admirable singing of the chorus throughout the afternoon.

Emma Eames was the recipient of a warm reception and enthusiastic applause. Her first group consisted of two Schubert numbers, "Liebesbotschaft" and "Tod und das Mädchen" and "Zueignung" (Strauss). Following this she was recalled many times and was also presented with beautiful floral tributes. Two Rachmaninoff numbers, "Lilacs" and "How Sweet the Place" and Parker's "Love in May," made up her second group. After many recalls she sang an encore.

A word of praise is due Helen M. Winslow for her excellent work as accompanist for Mme. Eames. Miss Winslow acted in that capacity for a number of the festival artists during the concerts and deserves credit for the ability she displayed.

Fifth Concert, Wednesday Evening, October 13

Hamilton Harty's "The Mystic Trumpeter" was the opening number on the program of the fifth concert, Wednesday evening, October 13. This work is most exacting, requiring a skilled hand to control the chorus and orchestra, and here Mr. Chapman again displayed his ability as a leader. However, the effect of the entire composition was somewhat lessened by reason of the tempo, which was much too rapid in portions of the work. Donald Chalmers was the assisting artist in this number and again displayed his sterling worth as an artist. Without doubt Mr. Chalmers will establish himself as firmly in the field of festival singing as he has already done in that of oratorio. Upon this, his last appearance before the festival audiences at Portland, he was warmly applauded. The chorus also repeated Buzzi-Peccia's "Gloria," which was enthusiastically received at the first concert.

In its single solo number, the overture to "Tannhäuser," the orchestra did ample justice to this familiar work. In fact, so delighted was the audience that it was necessary to repeat the latter part of the number before it was possible to proceed with the program.

Jeanne Woolford, contralto, made her only festival appearance in Portland at this concert, singing the aria, "Farewell, Ye Hills," from Tchaikowsky's "Jeanne d'Arc," and a group in English. In all her work she dis-



LEFT TO RIGHT: HORATIO RENCH, MME. MELBA, GEORGE REARDON, DONALD CHALMERS.



LEFT TO RIGHT: WILLIAM ROGERS CHAPMAN, JEANNE WOOLFORD, HON. F. O. BEAL.



THIS PICTURE WAS TAKEN IN BANGOR, ME., AFTER A RIDE IN THE "RUBINSTEIN EXPRESS."

And shows Horatio Rench, Helen McQuinn, John Young inside the car, and Donald Chalmers, Mrs. William Rogers Chapman and George Reardon outside. Miss McQuinn, the owner of the car, resides in Bangor and is a member of the Rubinstein Club of New York.



LEFT TO RIGHT: JOHN YOUNG, HORATIO RENCH, ETHEL LEGINSKA, GEORGE REARDON, DONALD CHALMERS.

played a remarkable contralto voice of great range and depth. In addition to these qualities, her enunciation is well nigh perfect. This, together with a charming and attractive personality, made her one of the leading successes of the festival. There was a satisfying quality about her art that delighted her audience.

Because of the enthusiasm which prevailed in Bangor concerning the playing of Ethel Leginska, the pianist, and which had quickly been reported in the other Maine Festival city, her appearance was looked forward to with great interest. She was accorded an ovation upon her entrance, and, following her playing of the Liszt "Hungarian" fantasia, the demonstration was so marked that she was compelled to give four encores. Her interpretation of this work was replete with a fiery brilliancy and temperament which are peculiarly her own.

Van de Water's beautiful composition, "Sunset," as sung by the Criterion Quartet, aroused much applause, nearly a half dozen encores being necessary to satisfy the audience. In Bangor, as well as in Portland, the members of this quartet have become great favorites. Although quartets are the exception rather than the rule at festivals, there is no doubt that the Criterion Quartet, through its unique success at this festival, will have established itself as a special feature for similar occasions.

According to the Maine Festival custom the grand finale of the last concert was the singing of the "Star Spangled Banner" by chorus, soloists and audience. And when the audience rose to join in the familiar strains the feeling pervaded the immense hall that this was the closing of the most successful event in all Maine Festival history.

Festival Officers

At the head of the Eastern (Bangor) Association are the following officers: President, Hon. F. O. Beal; vice-president, M. H. Andrews; treasurer, Sarah P. Emery; directors, J. M. Bright, H. O. Pierce, Harold Hinckley, Howard Corning, A. W. Sprague.

The Western (Portland) Association has these officers: President, Edward A. Noyes; vice-president, F. E. Boothby; clerk, Solomon W. Bates; treasurer, John M. Gould;



GEORGE REARDON AND ONE OF HIS GOOD FRIENDS.

executive committee, A. S. Woodman, George F. West, Emma L. Chapman, George E. Smith, W. C. Allen, and festival chorus presidents.

Local choruses of well drilled singers from the various towns and cities near Bangor and Portland unite to form the large festival chorus. The presidents of these local choruses are C. D. McCready, Bangor; Charles R. Lewis, Portland; Dr. H. L. Williams, Lewiston and Auburn; Edward F. Berry, Rockland; John Shaw, Bath; Harry B. Hodsdon, Yarmouth; H. D. Bates, Waterville and Fairfield; Charles A. Elkins, Old Town; Mrs. A. J. Hutchinson, Brunswick; Mrs. C. W. Goodnow, Kennebunk; Mrs. F. W. Freeman, South Berwick; Mrs. W. L. Sampson, Foxcroft; Dr. George H. Rand, Livermore Falls; H. C. Marsden, Gray; Isabelle Libby, Biddeford and Saco; A. C. Bowden, Freeport; H. B. Eaton, St. Croix of Calais; Frank S. Ames, Machias; John O. Whitney, Ellsworth; Rev. Henry W. Webb, Bucksport; Rev. J. R. Clifford, Wilton.

Local Conductors

Directing the musical forces of these local choruses are the following conductors: Adelbert Wells Sprague, Bangor; Seldon T. Crafts, Portland and South Berwick; Edwin L. Goss, Lewiston and Auburn; Mrs. L. T. Cushing, Gray; Heloise P. Renouf, Kennebunk; Emma Stoddard Anderson, Freeport; Edgar A. Burpee, Rockland; Dr. G. L. Sturdivant, Yarmouth; J. J. Armstrong, Wilton; Frederick E. Drake, Bath; C. A. Warren, Brunswick; Dr. G. H. Rand, Livermore Falls; Mrs. G. E. Landry, Old Town; Rev. P. A. A. Killam, Ellsworth; H. A. Smith, Waterville and Fairfield; Frank S. Ames, Machias; Mrs. G. E. Landry, Bucksport; Dr. H. B. Mason, St. Croix of Calais.

Personnel of the Orchestra.

With Pierre Henrotte as an efficient concertmaster, the personnel of the orchestra was as follows: First violins, William F. Dodge, Frank Currier, John Mullaly, Ernest Hoyt, Robert Ring, James Fulton; second violins, Theodore Cook, John Fielding, Herbert Borges, Samuel Sutcliffe; violas, Max Gebhardt, Ernest Sheldon; cellos, Bertram Currier, Paul Kelsey; basses, Joseph Tobin, Charles



JOHN YOUNG.

Samuel; oboes, Lawrence Whitcomb, Emil Spitzels; bassoons, Fred Bettoney, Chris Dietsch; flutes, Joseph Gilbert, Frank Packard; clarinets, Rudolph Foll, George Follam; horns, William Gebhardt, Albert Gilcher, Charles Webber, William Clarke; trumpets, Otis Niles, Edwin African; trombones, Fred Howard, William G. Dodge, Henry Woerber, George Bryant; tympani, Frank E. Dodge.

Festival Notes.

Headed by Hon. Oakley C. Curtis, Governor of Maine, the list of patrons was as follows: Hon. Oakley C. Curtis, Hon. William T. Haines, Hon. Adam P. Leighton, Hon. Percival P. Baxter, Hon. Fred E. Richards, Hon. Nathan Clifford, Hon. Cyrus W. Davis, Hon. Charles H. Randall, Hon. W. M. Ingraham, Hon. Arthur Chapin, Hon. J. P. Bass, Hon. F. O. Beal, Hon. C. F. Bragg, Hon. D. A. Sargent, Mrs. Frank Hinckley, Jane B. Pickering, F. W. Cram, Edward Stetson, Col. Fred N. Dow, Edward A. Noyes, George F. Duncan, Herbert I. Brown, George F. West, John S. Hyde, E. C. Nichols Company, H. C. Chapman & Sons, C. Vey Holman, F. W. Durgin, Albert S. Field, H. B. Eaton, M. H. Andrews, Moon & Cratty.

An unusual feature of the rehearsals which were held each morning, October 11, 12 and 13, and one which was much appreciated by those who attended these morning sessions was the singing of additional numbers by the artists who appeared for rehearsal. At the request of Mr. Chapman the musicians gave one or two selections which were not on the program. Thus these rehearsals might be correctly classified as concerts. As many music lovers were busy during the hours of the regular concerts these concerts in the form of rehearsals were a welcome feature.

John P. McConville, who is secretary to Governor Curtis, this year again was the publicity representative of the festival. This is the fourth year Mr. McConville has had charge of this important branch of the festival work, and the dignified advertising given the concerts is excellent proof of his ability along this line.

Nelson P. Coffin, conductor of the festivals at Keene, N. H., Fitchburg, Mass., and Montpelier, Vt., was present at the concerts.

At new Exposition Hall there were capacity audiences at



LEFT TO RIGHT: GEORGE REARDON AND DONALD CHALMERS.



NEW EXPOSITION HALL, PORTLAND, ME.



GEORGE REARDON AND JEANNE WOOLFORD.

all the evening concerts, and the building was well filled for the two matinees. Careful thought has been given to the acoustic properties of this huge building, with the result that in the farthest corner of the hall not a note is missed. Mr. Chapman tested the building thoroughly before any of the concerts and arranged the decorations, the stage and the seats for the chorus in a way which enabled the music to be distinctly heard in every portion of the structure.

Following the opening concert a reception was tendered to Mme. Melba and the other festival artists. The reception took place on the stage directly after the finish of the musical program and was followed by a dance. The reception committee consisted of Mayor and Mrs. Ingraham, of Portland; Governor and Mrs. Curtis, of Maine, and the mayor and his wife of each city and the first selectman and his wife of each town where there is a festival chorus in western Maine.

It is understood that the Criterion Quartet will be heard again in Portland this season.

There was a great deal of interest shown in Mr. Chapman's new composition, "Exposition Hall March," written for the dedication concert, October 11. It proved so popular that it was performed by request at the concerts which followed.

Gov. Oakley Chester Curtis, of Maine, and Mayor William Moulton Ingraham, of Portland, were present at all the concerts.

Three members of the Rubinstein Club of New York, of which Mrs. William Rogers Chapman is president, were

among the out of town guests at the festival. They were Mrs. John Young, Helen Russ McQuin and Mrs. William H. Van Tassel.

To the gracious tact and wonderful executive ability of Mrs. William Rogers Chapman is due much of the credit for these annual Maine festivals. She keeps all the intricate details of the festivals in hand and sees that all the wheels are running smoothly.

Following Wednesday afternoon's concert, at which Mme. Eames was the soloist, a reception was held in her honor. Receiving with her were Mrs. Oakley Curtis, Mrs. William Ingraham, Mrs. William Rogers Chapman, and many of the matrons of the city.

Will C. Macfarlane, municipal organist, will give a series of twenty evening organ concerts during this season. Among the artists announced as assisting him at these concerts there are Herbert Witherspoon, bass; Mme. Schumann-Heink; Lambert Murphy, tenor; Vera Barstow, violinist; Ada Sassoli, harpist; the Men's Singing Club of Portland, of which Mr. Macfarlane is conductor; the Boston Symphony Orchestra, conducted by Dr. Karl Muck; Reinald Werrenrath, baritone; the Saco Valley festival chorus, conducted by L. B. Cain; Wassily Besekirsky, violinist; Julia Culp, mezzo-soprano; George Harris, Jr., tenor, etc.

Pauline H. Clark, one of Boston's leading teachers of voice, having established a school of singing here, was in attendance at the festival.

To the surprise of Conductor Chapman and the audience, the chorus rose after the playing of the "Exposition

Hall March" (Chapman), Monday evening, and sang these words to the music of Gilbert's "Püppchen":

TO CHAPMAN.

There is a man you all know,
His fame to all is plain,
He's the man who brought real music
To the good old State of Maine;
Nordica, Eames and Sembrich,
Schumann-Heink and Garden, too,
Calve, Farrar and Blauvelt,
And now Melba for you.
He is a son of Maine,
Listen well to our refrain.

CHORUS.

Chapman! Conductor William R!
Chapman! You are our guiding star!
Chapman! Our only Chapman!
He's the boy—brings us joy—
Chapman, you're a star,
Yes, you are!

As a result of the excellent programs given at these festivals by such splendid soloists, a great wave of enthusiasm has swept over the entire State of Maine. Without doubt this will lead to the establishment of many new musical clubs.

People of the State of Maine are to be congratulated that they need have no fear of losing these concerts, since the festivals proved an artistic and financial success beyond the hopes of the organizers. The thanks of the entire community are due Conductor and Mrs. Chapman and to all those associated with them in the work of making the year 1915 a noteworthy one in the musical annals of Maine.

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George Hamlin in California.

George Hamlin is depicted herewith viewing the marvelous panorama to be had from the summit of Mt. Tamalpais, near San Francisco. Mr. Hamlin is now in the Far West filling engagements that will occupy his time until



GEORGE HAMLIN ON THE SUMMIT OF MT. TAMALPAIS, NEAR SAN FRANCISCO.

the beginning of the Chicago opera season, November 15, when the popular tenor again will be heard in favorite roles.

Spiering's "Five Impressions" for Piano.

Theodore Spiering's Five Impressions for piano solo, op. 5, is attracting the widespread attention of keyboard artists. "I gladly say that I consider the five piano pieces by Theodore Spiering very musical and of real value to the piano student," is the tribute paid by Rudolph Ganz, the Swiss pianist, to the pianistic composition effort of the violinist. And Ossip Gabrilowitch, his likewise renowned confrere, has contributed this appreciation: "The Five Impressions by Theodore Spiering are very charming and valuable music and seem to be particularly adapted for the piano student. As they are technically not difficult, I have no doubt that they will meet with great success and widespread circulation."

Inventive originality marks the opus. These genuinely artistic and attractive novelties deserve to be welcomed by all performers in search of a high order of compositions, which are at the same time not intensely difficult.

Why Mormons Sing Well.

[From the Los Angeles Graphic.]

Many persons remarked on the unusual unity of attack, shading, pronunciation and other features of the work of the Ogden Tabernacle Mormon Choir, which sang at Trinity auditorium recently. They thought it remarkable that a choir from one church in a town of perhaps ninety thousand inhabitants could so excel the choir work of a city of 600,000. In this respect there are certain elements which must be considered. The first one of these is that a city of ninety thousand does not offer the many allurements of theatre, opera and concert, nor the outdoor attractions which are so in evidence in Los Angeles. This latter is a feature not to be forgotten. The attractive outdoor life in and around Los Angeles adds much to the happiness and health of her people, but it makes it all the harder to collect them for regular and serious indoor work. Another factor is found in the ancestry and environment of the ancestry of that choir. The Mormons took a large per-

centage of their people from English, Welsh and Scandinavian parentage. These peoples are musical, especially vocal. In the old country, they gathered together for their singing of folksongs, later for art songs. They sang from sheer love of it. Possibly, their rather limited outlook on life added to their love of this form of expression. In England and Wales the miners' choruses would put to shame the singing of men in this country who wouldn't associate with miners. When these people came to Utah they kept up their singing. They formed choruses and they passed down to the present generation a love for the practice of the art.

Then comes the fundamental reason for the success of these Mormon choirs—the one of Salt Lake City is even more wonderful. And that is in the willingness of the individual to make a sacrifice for the good of the choir and for the church. Their isolation, what they doubtless think of as their persecution, the separation of their church from connection with any other, the strong way the individual is bound to the church—all these things knit the individual to the parent body and to any activity of it in which he participates. When he obligates himself to a church chorus he thus assumes a position of responsibility, and so far as he goes, for the artistic success of that body. Hence, he makes the necessary sacrifices to attend as many rehearsals as are called and he obeys the director with the same care that he would a church superior. Sacrifice of the time, the pleasure, the wills of its individuals makes up—with the necessary musical features—what we call good chorus work. And every time one hears an acceptable chorus he should remember that it is not alone certain phrases of notes, but it is the result of sacrifice, of discipline, of the unification of the efforts toward a common end, cemented by the pleasure of progress and performance, of love for the art. For this reason taking part in and hearing choral performances is one of the most valuable features art has to offer to civilization.

The Paterson Call illustrates a write up of "Peg o' My Heart" with an old electro, showing a dancing, prancing short skirted dream of a chorus girl. We hope Peg will miss that edition.—Newark (N. J.) Eagle.

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MEHAN STUDIOS MANOR OPENING.

CARNEGIE HALL STUDIOS CONTINUED.

The Mehan Studios Manor is the name of the fine old stone mansion recently taken by John Dennis Mehan, of Carnegie Hall, New York, for a term of years, as a suburban residence, studios, and home for a few students. It is pictured in part herewith, and is situated at 523 Riverdale avenue, South Yonkers, just above the New York City line, telephone 4577 Yonkers. Invitations issued by Mr. and Mrs. Mehan for a "housewarming" on October 15 found acceptance by scores of friends, former and present pupils, the social set, etc., so that this housewarming became a lively affair. The several acres of grounds surrounding the estate, the lofty trees, a fine evening with the moon just out, the scores of young folks, the handsomely fitted up rooms, with modern improvements, all this in some measure describes this auspicious occasion. Those who enjoy the Mehan friendship know how genuine and hearty it is, know something of the genial atmosphere pervading their environment, and can tell of the originality and intellectuality which are fascinating qualities of Mr. Mehan's teaching. It is an axiom with him that "the more brains a singer uses, the better he will sing"; this is so self evident that one wonders that it even needs be stated. It is a fact, however, that too many singers sing simply with their voices.

Following strolls about the grounds, rambles through the extensive salons, and general greetings on all sides (for it was a gathering where many mutual friends assembled) an impromptu musical program was given. The participants in this were, in the order of their appearance,

interest in his singing. Following the music Mrs. Burney recited Kipling's "Mandalay," with accompanying music by Oley Speaks, and Mr. Palmer gave a humorous recitation.

The refreshment stand on the high rear porch added its share to the conviviality of the evening; some of the resident students at the Mehan Manor were in charge of this important department, and they attended to their duties well. Scores of automobiles and carriages lined up in the beautiful tree-embowered roadway, and the attendance from distant parts was flattering to the highly esteemed couple. Mr. and Mrs. Mehan have since been kept busy acknowledging congratulations of the affair.

The Mehan studios, suite 70, Carnegie Hall, are continued as usual; this is stated in reply to inquiries.

Philadelphia Orchestra Pays Tribute to One of Its Members.

C. Stanley Mackey, conductor of the Philadelphia Band, tuba player and librarian of the Philadelphia Orchestra, died Sunday, September 26, following an operation. Mr. Mackey was thirty-nine years of age.

In addition to his brilliant work as the conductor of the Philadelphia Band, which he organized, he was known as one of the best tuba players in the country, having circled the globe with Sousa in that capacity. He also taught and conducted the Girard College Band, of which institution he was an alumnus. He was a member of the Philadelphia Orchestra from the time of its organization.



MEHAN STUDIOS MANOR.

Gwilym Miles, Mary Jordan and John Barnes Wells, all singers whose renown places them in the forefront of America's vocal world; Mrs. Burney and John Palmer, readers, and Gerald Reynolds, accompanist. How these singers sang need not be described here, but as a matter of record their selected songs are herewith given: Prologue to "Pagliacci," Gwilym Miles. "My Star" (Beach) and "Invocation to Eros" (Kürsteiner), Mary Jordan. "Song Cycle" (Franke Harling), John Barnes Wells. The vocalists echoed the merits of the Mehan method of singing, and each found warm admiration for control of the voice as well as beauty of tone production. New York City papers of the same day contained detailed notices of the song recital given the previous evening by John Barnes Wells, at Aeolian Hall, New York; accordingly there was special

At the funeral services, which were held Thursday, September 30, the Philadelphia Orchestra, under the direction of Leopold Stokowski, played "Siegfried's Trauerzug," from "Götterdämmerung." At the grave the Girard College Band played.

Mr. Mackey is survived by his widow, two sons and his mother.

Buck Artist Pupil Scores in Pittsburgh.

Marie Morrissey's success at the Exposition Building, Pittsburgh, Pa., where she was heard in concert and was immediately re-engaged, was the gist of a recent welcome message received by her teacher, Dudley Buck, whose studios are in Aeolian Hall, New York.

May Peterson's New York Debut, October 28.

Great interest is being awakened in the forthcoming song recital of May Peterson, who will be heard in Aeolian Hall on the afternoon of Thursday, October 28. This will be the young American singer's concert debut in New York, and will mark the opening of her first extensive concert tour of the United States.



MAY PETERSON.

Miss Peterson comes to this country with European laurels, which she won at the Opera Comique, in Paris, where she sang leading roles after having appeared in several of the smaller opera houses of France. She would still be singing there had not the war interrupted the musical life of Paris, thus suspending Miss Peterson's contract, making possible her return to her native land and giving Americans the opportunity of hearing her in concert.

The young singer is specially featured by the Music League of America, whose sponsors are Mrs. Otto H. Kahn, Mrs. Willard Straight, Mrs. E. H. Harriman and Rudolph E. F. Flinsch.

OUR EDITOR IN DETROIT.

[From the Detroit Free Press, October 10, 1915.]

Leonard Liebbling, editor of the MUSICAL COURIER, of New York, has been attracted to this city by the news of the city's growing importance as a musical center, and is making a three-day visit here in order to familiarize himself with the situation and give it the publicity it deserves. Mr. Liebbling will be the guest at a reception to be given by musicians and music lovers at Dixieland, Sunday evening at 8.30 p. m. Efforts are being made to persuade Mr. Liebbling to give his interesting comments on best known composers as plagiarists with piano illustrations.

[From the Detroit News, October 11, 1915.]

A representative gathering of Detroit artists, musicians and music lovers assembled at Dixieland Sunday evening to meet very informally Leonard Liebbling, editor of the New York MUSICAL COURIER. The hostesses at Dixieland, Miss Brahan and Miss Lincoln, were assisted in receiving by Mrs. Frank Scott Clark and Mrs. Charles F. la Fond. Mr. Liebbling gave his interesting remarks with piano accompaniment, showing that many of the well known composers, including Wagner, Chopin, Haydn, Strauss and Mozart, were plagiarists, and that in many of their compositions there is a striking similarity of theme. Mr. Liebbling is a fascinating talker and a wonderful pianist. These Sunday evening gatherings at Dixieland are becoming popular with the artists and musicians in the city.



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EVERY MAN HIS OWN CRITIC.

By JOSHUA BANNARD, IN THE MUSIC STUDENT.

The joy in music is in discovery.

The man who bases his repertoire upon favorable press comment, who accepts eagerly the standards of others, and who listens with a quiet patience to the stern voice of authority can neither be a success nor a musician.

Music demands individual consideration, and the judgments arrived at must be the outcome of much and prolonged study. Books, magazine articles, and reviews have their value, but they were never written to save others the trouble of thought.

"Books," says Robert Louis Stevenson, "are a mighty bloodless substitute for life." Man cannot live by books alone. Since music is an interpretation of life, it will always be unintelligible to those for whom life is a sealed book. Great composers learned their soundest lessons in the open air. To them books were mirrors into which they might look, but they never turned their backs upon the bustle and glamor of reality.

Today men live in libraries, as it were. Their outlook is bounded by words. To them a thing in print is a truth forever. So busily are they engaged in reading the opinions of others that they lack time to form opinions of their own. They read with other eyes, they hear with other ears. Others think for them.

No man would dream of allowing another to choose his friends for him. Why then should he be so slipshod about his music? We can only appreciate that music which our inclination bids us study again and again. We really need little guidance in this enterprise. If we are inspired by

the proper hope of adventure we shall discover, seemingly by instinct, compositions which belong to us, and which do no violence to our taste. Only such music can be regarded as our authentic possession. Only such can be faithfully interpreted to others.

Think for Yourself!

Can a student advance under such haphazard conditions? Whether he can or not it is certain that the admiration of masterpieces set forward by another will do little for him. If he prefers Batiste to Bach or Sterndale Bennett to Beethoven, he is more wisely as well as more honestly and happily employed in interpreting such favorites than in feigning an interest and worshipping he knows not what.

The most that can be done for a student is to put him on a track where he can look about him and discover for himself. It is impossible to prescribe for him. But he can be encouraged at all times to listen to good music. In doing so he will find something which will appeal to him, and his taste will undergo modifications at the same time.

Much helpful work has been done lately in bringing unfamiliar composers before the public; and very useful such criticism can be. To get the most out of it the right thing for the student to do is to make out a list of the music under consideration, get it, and determine for himself its true worth. Then he should return to the criticism and compare it with his own. Many differences will necessarily exist; opinions will differ, but none can be said to be wrong. Perhaps some day the student may change his opinions, but for the present he is on the right road. He

legiate gowns about him, he stigmatized that illustrious work as an absurdity.

This remark, which was passed during the swollen hours of insolent confidence which preceded the production of his own "Mona," went the rounds of the world amid cosmic laughter. It was essentially the observation of a scholastic upon a man of "genius" or "inspiration." These two words mean practically the same thing, and are equally incomprehensible to your dullard who thinks that effort and exercise writing will make him compose an Iliad or an "Atalanta in Calydon?"

In this connection I may cite a beautiful passage from the memoirs of Dr. Max Mueller, so long celebrated as the most learned of the philologists of Oxford. He was a German by birth and education, and it was at Dessau that he had cultivated a natural taste for music, which never left him, and continued one of the delights and solaces of his industrious and successful life. The time came in ripe and late old age when he could no longer play his favorite music to his own satisfaction, and he wrote: "Farewell. The sun has set, though the clouds are roseate still with reflected rays. It may be that I have given too much time to music, but what would life have been without it? I do not like to exaggerate or to say anything that is not quite true. Musical ears grow sensitive to anything false whether sharp or flat. But let us be quite honest, quite plain. Is there not in music, and in music alone of all the arts, something that is not entirely of this earth?"

Two elements of music, harmony and rhythm, he tells us, may remain under settled laws, and in that sense mathematicians may be right, when they call mathematics silent music. But whence comes melody? Surely not from what we hear in the street, or in the woods or on the seashore; surely not from anything we hear with our outward ears and are able to imitate, to improve or to sublimize? Neither history nor evolution will help us to account for Schubert's "Trockne Blumen." Here, if anywhere, we see the golden stairs on which angels descend from heaven to earth, and whisper sweet sounds in the ears of those who have ears to hear.

These are words permeated with the real spirit of music, and they decide, if decision rather than mere illustration were needed, the debate, in which Dr. Parker, that homeopath in melody, found it profitable to engage.

Mere scholars in music can so master its mathematics that they can write a ream of double counterpoint before breakfast and find mistakes in the "Siegfried Idyll." But it is he who by some inscrutable destiny has trodden the golden stairs that are the pathway of the angels that men call "genius" and "inspired," and who create the immortal things which daze and madden the professors, academics and struggling dunces.

It is in the true spirit of the ineffective and grammarian in art to seek a positive and materialistic basis for something that escapes human definition.

When will the Hora Novissima for Dr. Parker's dismaying lucubrations on creative art ring out its final note of surcease and consolation for our wearied ears?

must not put his trust in reviewers. Let him learn from them if he will, but he should never proclaim their opinions as his own; neither should he choose for himself that music which appeals to them, but that which appeals to him.

Practical Points.

To be his own critic a man must have plenty of time on hand. He must be continually on the march, marching he knows not whither. It is very probable that the journey he undertakes will be left uncompleted in the end; but to travel hopefully is far better than to actually arrive, and the true success is to labor, not to attain.

Expense, too, is apt to deter a man. Laborers in the fields of art have never yet convinced the world that they are worthy of their hire. In the past, music publishers have helped them considerably by submitting a parcel of music for a short time to any likely purchaser. Could not something more be done?

Wanted—Musical Libraries.

When will the music student have an equal consideration with the literary student? Why should those interested in literature have such storehouses of books erected in their midst with supplies of modern work (some of it doubtful stuff) and the musician have nothing? No one will grudge literature its good fortune, but it is high time that music had a like provision. But things are always shifting, and in time to come who shall say that Bach and Milton, Shelley and Chopin will not stand together in these huge and useful repositories? And may not a plentiful supply of well chosen modern music appear at intervals as does modern literature now—for reference purposes if for nothing else?

It is far better for a man to have one work of his own choice than a hundred masterpieces selected by another. But there can be no standing still. With a music library at his disposal he can continue his search and the time spent will be both profitable and pleasant for him. For truly, the joy of music is in discovery.

Carolyn Willard Is Busy.

Carolyn Willard, the well known Chicago pianist, spent the summer teaching a large class of interesting pupils at Union City, Mich., after which she visited Mr. and Mrs. Horace C. Cornett in Denver. Miss Willard is also known as a splendid "shot," a golfer and chauffeuse, and had many opportunities while in Colorado to demonstrate her prowess at those various sports, and the out of door exercises have been most beneficial to her after a busy season. She has returned to the harness now full of vigor and enthusi-



CAROLYN WILLARD.

asm and in the best physical condition enjoyed by the popular pianist and instructor in many years.

Miss Willard told a representative of the MUSICAL COURIER that on October 1 she had a larger class enrolled at her studios than the one registered at the same time last year. Miss Willard, besides teaching in the Fine Arts Building, Chicago, devotes also some of her time to concertizing. Her first appearance will be in Nashville, Tenn., on November 5.

Artist (to model he has just picked up in the street)—A man I had up here the other day stole two pounds when my back was turned. Would you do a thing like that?

Model—Oh, no, sir; you see, I 'aven't the speed.—Punch.

The average man has more ambition than ability.—Newark (N. J.) Eagle.

WHY SCHOLASTICISM IS NOT GENIUS.

Algernon St. John Brenon in the New York Morning Telegraph.

Dr. Horatio Parker, says the MUSICAL COURIER, has been debating the question of how much a composer owes to inspiration and how much to scholasticism. It is precisely the kind of point that Dr. Parker would argue. His very readiness to do so makes us despair of him. Apollo used to flay people for this sort of thing. Now scholasticism produces nothing but scholars, and music, for all its strictly scientific basis, is still an art, something that is done and felt and not merely known. This is what Parker and the New England clique and our local tin whistle blowers cannot understand. They imagine that the world is to be conquered by the science, not the poetry of music. They want to use spectroscopes to make rainbows.

Dr. Parker, knowing that Verdi's musical education was irregular and unacademic, was at one time at a loss to realize how a composer so trained could write a dozen celebrated operas. In other words, the grave doctor found himself in the position occupied by a zoologist, who was confronted by a living animal of such conformation, however, that it was impossible to include it in any recognized scientific classification. The zoologist therefore decided that the animal had no right to exist, and killed it. His theories had been crushed by facts. This is the tragedy of Laputa.

Dr. Horatio Parker, unable to explain the operas of Verdi on scholastic and purely lecture room grounds, had recourse to much the same tactics as our zoologist. He tried to sneer "Aida" into obscurity and, gathering col-



A NOTABLE GROUP.

Louise Cox (center) with Mrs. Frances F. Cleveland Preston (formerly Mrs. Grover Cleveland) and Esther and Marian Cleveland on Commodore Frank Hastings' yacht at Greenwich, Conn. Miss Cox will sing in concert this season under the direction of the Music League of America, besides her appearances in opera at the Metropolitan Opera House.

SAN ANTONIO ACTIVITIES.

San Antonio, Texas, October 4, 1915.

Mr. and Mrs. Harold Morris entertained about forty guests at their studios last Saturday with an informal recital by some of their summer students. Mrs. Morris presented little Elizabeth Nuckolls in two Jessie Gaynor numbers; Eleanor Nuckolls in "Butterfly," by Grieg, and Helen Gugenheim, aged seven, in a Bach prelude, César Franck's "Lamentations of a Doll" and a musical recitation. Helen is quite a wonder child and plays with remarkable poise and tone color. Mr. Morris presented two of his advanced students in concertos, Mildred Harrall playing the Beethoven C minor cadenza by Reinecke and Emil Wiegand offering the B flat cadenza by Beethoven. Both played with artistic perception and understanding and with admirable technique. Mr. Wiegand, previous to his studying with Mr. Morris, was a student for two years at the New England Conservatory of Music. Mr. and Mrs. Morris have just closed a most successful season, having over fifty-five pupils from San Antonio and the surrounding towns.

Maurine Dyer Wilbanks, a San Antonio girl, has achieved great success in her musical work in New York. She was a pupil of Oscar S. Fox, of this city, and was soloist at the First Church of Christ, Scientist, and of the First Presbyterian Church.

Mme. d'Acugna has charge of a splendid program, which will be given under the auspices of the Duchess d'Aosta Club for the benefit of the Italian Red Cross. Pompeo Coppini, a sculptor of national fame, will be heard as a singer for the first time. He will sing the "Toreador Song" from "Carmen." Mme. d'Acugna will also present Alfonso Artisi, tenor, a boy whose voice she discovered. Others appearing on the program are: Josephine Lucchese, soprano; Maestro d'Acugna, pianist; Mme. d'Acugna, mezzo-soprano, and Marie Lucchese, pianist.

The Music Festival Chorus has been doing splendid work all summer under the leadership of H. W. B. Barnes. "Elijah" has been pretty well mastered. At the last rehearsal the attendance was very large, and by November the chorus will undoubtedly number 250. Harold Morris is the accompanist.

A large chorus has been formed for the Beethoven-Wagner Festival and the State Saengerfest. Arthur Claassen is the director. The singers have begun work on "Fair Ellen," by Bruch, and a number of detached choruses. Ruth Bingaman is the accompanist.

The Tuesday Musical Club will have its first business meeting of the year, Tuesday, October 5, followed by a musical program on "Universal Peace," under the leadership of Mrs. S. S. Monkhouse and Mildred Gates.

The Tuesday Musical Auxiliary Chorus will resume rehearsals for the season, Wednesday, October 6. Maestro d'Acugna is the director.

The San Antonio Musical Club will give its first musicale of the season Monday, October 11, at the St. Anthony Hotel. The following members will give the program: Ruth Bingaman, pianist; E. Goldstein, cellist; Mrs. G. E. Guinn, soprano; Marguerite Guinn, violinist; Charles Cameron Bell, tenor; Mrs. W. G. Clarke, pianist; M. D. Hesse, violinist; Mrs. Frederick Abbott, pianist. The accompanists will be Mrs. Harold Morris, Mildred Gates and Mrs. Abbott.

Geraldine Farrar will come to San Antonio in January, under the auspices of the San Antonio Mozart Society.

Hugo Kortschak, violinist, will appear in San Antonio, October 15, under the auspices of the San Antonio Musical Club.

The San Antonio Mozart Society began its second season Friday, October 1. Arthur Claassen is the director.

The Beethoven Maennerchor will give its opening concert of the season in Beethoven Hall the early part of October.

MRS. STANLEY WINTERS.

Booking and Promoting Corporation

Announces Artists' Recitals.

Maximilian Elser, Jr., president of the Booking and Promoting Corporation, announces approaching New York concerts by Olive Fremstad, the dramatic prima donna; by Ernest Schelling, the noted American pianist; by Francis Macmillen, the well known violinist, and by May Peterson, soprano of the Opera Comique, Paris. Miss Peterson is under the management of the Music League of America.

Mme. Fremstad will be heard in recital with a novel program at Aeolian Hall, New York, the afternoon of Thursday, November 4. The diva, so long a favorite at the Metropolitan, began her concert tour Monday night, October 4, at Rochester, N. Y., and will be heard as far West as Lincoln, Neb., before hastening back to New York for her only concert of the season. Immediately after this November recital at Aeolian Hall, Mme. Fremstad goes to Chicago to sing with the Chicago Opera Association. Cities as far distant as Houston, Tex., will hear her after her season in Chicago.

Schelling's matinee recital at Carnegie Hall, on November 17, will be the pianist's first regular appearance in

New York in two seasons. Last winter he appeared once, at a benefit. Under Mr. Elser's personal management Schelling will play seventy-five out of town recitals in the course of a transcontinental tour. He will appear with the principal orchestras in a score of different cities. After a summer spent in Bar Harbor, where his Beethoven sonata recitals with Fritz Kreisler, and his motion picture concert with Kreisler and Paderewski attracted wide attention, Schelling is now on tour.

Macmillen will appear in New York at his recital at Aeolian Hall, on the evening of October 25, after ten appearances in western New York, Ohio and Pennsylvania.

The Music League of America promises that May Peterson's recital at Aeolian Hall, on the afternoon of Thursday, October 28, will be a surprise. Miss Peterson was a leading soprano at the Opera Comique until the war broke out. Since Mrs. Otto H. Kahn, Mrs. Willard Straight and Mrs. E. H. Harriman are the sponsors of the Music League, Miss Peterson's recital will, of course, be quite a society event.

Many Bookings for Alois Trnka, Violinist.

After spending his summer teaching a large class of students and working up a new repertoire for his engagements, which already are of much promise this season, Alois Trnka, New York's well known artist, almost entirely has filled his teaching time for the rest of the season.

The violinist will appear in solo engagements at Hotel Astor, New York, October 22; Wanamaker's Auditorium, New York, October 23, and November 11 again at the Hotel Astor, assisting Theodore von Hemert, the baritone.



ALOIS TRNKA.

In the above concerts Mr. Trnka will play selections, among which are the following numbers: "Slavonic Dance," G minor, Dvorák-Kreisler; scherzo, "Indian," Kolar; "Devils Trill," Tartini-Kreisler; "Polonaise," Laub; Bohemian dance, "Skocna," Ondricek-Smetana.

Mr. Trnka's continued successes are assured, judging by his past achievements as concert performer and instructor, in both of which capacities he has played already an important role in New York City's musical life. His annual Aeolian Hall recital will be announced later in the MUSICAL COURIER.

Grainger Booked for Sixty Concerts.

Percy Grainger, the Australian pianist, is popular with the American musical public, as the demand for his playing shows. He is booked already for sixty concerts this season.

At his first appearance in New York with the New York Symphony Orchestra, on October 31, Grainger is scheduled to play the Tchaikowsky B flat concerto.

By request he will include the Grieg sonata on a number of orchestral programs this season.

Both Mme. Culp and Mr. Grainger are to be so busy that it is very difficult to find dates for them to give joint recitals.

Hegedüs Has Returned to the Metropolis.

Ferencz Hegedüs, the Hungarian violinist, has returned to New York, and his first concert here will take place early in November.

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Bloch's Recital Program.

Alexander Bloch's violin recital in Aeolian Hall, New York, Friday evening, October 22, will bring forward these numbers:

Sonata in C minor, op. 30, No. 2.....Beethoven
Sonata, A major.....Handel
Arioso.....Paul Juon



MR. AND MRS. ALEX BLOCH.

Humoreske.....Victor Kolar
The Deserted House.....Cecil Burleigh
To the Warriors (from the Indian Sketches).....Cecil Burleigh
Sun Dance (from the Indian Sketches).....Cecil Burleigh
Gondoliera.....Sgambati
Minuet.....Handel
Scherzo.....Tschaiakowsky

Mrs. Bloch is to be at the piano.

President's Daughter Sings in Buffalo.

Margaret Woodrow Wilson, soprano, daughter of President Wilson, gave a recital at Elmwood Hall, Buffalo, N. Y., Tuesday evening, October 12, assisted by Melville Clark, harpist, and Mrs. Ross David, accompanist. Miss Wilson's numbers were as follows:

Spinn Spinn.....Swedish
I Know Where I'm Goin'.....Irish
Leezie Lindsay.....Scotch
La Colomba.....Tuscan
Old Kentucky Home.....American
Il S'est Tu.....Gretchaninow
Si Mes Vers.....Hahn
Ave Maria.....Schubert
Zueignung.....Strauss
Die Mainacht.....Brahms
Ich Stand in dunkler Traumen.....Schumann
Frühlingsnacht.....Schumann
Im Herbst.....Franz
Conspirators.....Engel
The Sleep That Flits.....Carpenter
My Laddie.....Thayer
I Came with a Song.....LaForge
Ecstasy.....Rummel

Miss Wilson was warmly received and, according to the Buffalo Evening Times, "throughout her program she revealed an intensely sympathetic nature, guided by a deep intelligence and love for her art." The Buffalo Express spoke of her "unforced tone production" and "obvious understanding of the spirit of her songs." The same paper also said, "Certain of her tones ring out with clarity and brilliance, and it is evident that there are vocal possibilities beyond those already attained. The lower range is

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very sympathetic. . . . Miss Wilson possesses that valuable asset, abundance of musical temperament, and the sincerity of her work makes large appeal to the listener."

Of Mrs. David's work as accompanist the Express says: "Mrs. David fulfilled the duties of accompanist with accuracy, intelligence and sympathy"; and the Evening Times declares that "Mrs. Ross David contributed much to the pleasure of the audience by her sympathetic and musicianly accompaniments. Any singer is fortunate in securing an accompanist so acutely sensitive to every change of emotion."

Miss Wilson is an artist-pupil of Ross David, the New York vocal teacher.

Mme. Sundelius Worcester Praise.

Marie Sundelius won these recent encomiums in Worcester, Mass.:

NUOVA VITA.

"Mme. Sundelius sang the introductory measure of Beatrice in the clear beauty of voice and style associated with her, not to forget the final haunting phrase of the beloved's spirit."—Boston Globe, October 7, 1915.

"Marie Sundelius unfortunately had but the few measures in the prologue to sing. Those she gave with a tonal purity and charming style that this and other audiences have learned to expect of her."—Worcester Daily Telegram, October 7, 1915.

"Mme. Sundelius, who was no stranger to Worcester audiences, sang the short but exacting part of Beatrice admirably. She has a voice of great power and brilliance, which seemed well adapted to the role, which must be sung against the full chorus and orchestra. This Mme. Sundelius was able to accomplish with ease. She is sure to go far in her profession, and her career will be watched with great interest."—Worcester Evening Gazette, October 7, 1915.

BEETHOVEN CHORAL FANTASIA.

"Mme. Sundelius' unusually big and brilliant voice was most telling in the part allotted the soprano."—Worcester Evening Gazette, October 7, 1915.

"There are not many voices available in America for the part of Alys in the 'Children's Crusade,' but of these the voice of Marie Sundelius in its clear cool beauty is the ideal voice for that work."—Worcester Daily Telegram, October 8, 1915.



AT THE LEFT: INA F. GRANGE, ACCOMPANIST; CENTER, MYRNA SHARLOW, SOPRANO, OF THE CHICAGO GRAND OPERA COMPANY; RIGHT, MRS. F. H. SNYDER. This picture was taken at the country home of Mrs. Snyder, The Crossroads, near St. Paul, Minn.

Becker Plays to College People.

Gustave L. Becker, pianist, played recently before an audience composed in part of Bucknell University faculty, friends and students, chiefly from the music department. Every number was enthusiastically applauded and the affair was gratifying to Mr. Becker, who has planned to engage more extensively in the concert and lecture-recital work.

On this occasion Mr. Becker interspersed his playing with explanatory comments regarding the composition and the composer.

Foester Compositions Heard at Exposition Concerts.

Four compositions performed at the Exposition concerts already given in Pittsburgh is the record held by Adolph Foester, the composer. On Thursday afternoon, October 7, two movements from his suite, No. 2, were given by the Russian Symphony Orchestra. These two movements are designated as "Reverie" and "Romance," and the enthusiasm with which they were received upon this occasion augurs well for their lasting success.

Musicians Demand Agnes Scott Longan.

Among the younger sopranos who have returned to America because of war conditions, probably none has met with more success than Agnes Scott Longan.

Gifted with a lyric soprano voice of uncommon beauty and volume, Miss Longan's winning personality and tem-



AGNES SCOTT LONGAN.

peramental qualities have given her an enviable position in a short time.

Miss Longan went to Paris, where she studied with L. d'Aubigné, who, because of her unusual qualifications, advised her to go into opera.

She made her debut in Paris, appearing as Thais and also as Santuzza in "Cavalleria Rusticana" just one month previous to the declaration of war; this, of course, caused a change of plans and Miss Longan returned to America, where she was immediately engaged for a concert tour which embraced twenty States, and where in each instance she was warmly received, the press giving her great approval.

The present season has started auspiciously with some guest performances in the East with the San Carlo Opera Company, and her success was such that she has been engaged to appear as guest artist at all of its more important performances, during this season. On November 1, Miss Longan leaves for a Southern tour, which will include forty recitals, and on her return she will leave immediately for the West, where she has several appearances scheduled.

Pittsburgh Engagements for Marie Morrisey.

So great was the success of Marie Morrisey, contralto, at the Exposition, Pittsburgh, Pa., when she sang there recently with the Russian Symphony Orchestra, that after two concerts, she was reengaged for the second week. She was accorded a demonstration which practically amounted to an ovation at each performance. As a result she has been engaged for several appearances there during the winter. Her first engagement will be on October 23, when she appears as soloist at the annual meeting and banquet of the Pittsburgh and Lake Erie Railroad Veterans' Association, which is to be given at the Fort Pitt Hotel. The general manager, Mr. Yohe, wrote to Foster & Foster, Mme. Morrisey's managers: "We were all charmed with Marie Morrisey's Exposition work, and would be glad to give our members on opportunity of hearing her sing."

While in Pittsburgh Mme. Morrisey was entertained by Col. J. M. Schoonmaker, vice-president of the New York Central Railroad, in his private car. During the visit she enjoyed the novel experience of a ride in the observation platform built on the engine. Luncheon was served on board, and for the day she enjoyed the distinction of being president of the railroad by vote of the entire party.

Other bookings for Mme. Morrisey include appearances in New York; Maplewood, N. J.; Wilkes-Barre, Pa.; Springfield, Mass.; Bridgeport, Conn.; Providence, R. I.; Pittsburgh, Pa.; Newark, N. J.; Boston; Albany and Saratoga, N. Y., during the months of November and December.

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Mme. Fremstad Scores in Utica Concert.

No stronger proof is needed of Olive Fremstad's success on the concert stage than the fact that she will be one of the busiest stars in the musical firmament this season. Mme. Fremstad's manager, Maximilian Elser, Jr., of the Booking and Promoting Corporation, announces that he has booked the diva for an average of three concert appearances a week, excluding the month when she will sing at special guest performances with the Chicago Opera Association, in an extended tour that will take the singer as far south as Houston, Texas.

Besides singing in recital, Mme. Fremstad has been engaged to appear with several of the leading symphony organizations in America, among them the New York Philharmonic Society, the Chicago Symphony, the Minneapolis, and the Cincinnati Orchestras. With the latter organization Mme. Fremstad will sing on two occasions at the great Cincinnati Music Festival next spring.

Mme. Fremstad's appearance lent great interest to the opening of the musical season in Utica last week, when she



OLIVE FREMSTAD.

appeared in a song recital, assisted by David Hochstein, the young violinist. The Utica Herald Dispatch said in part the following day:

"Mme. Fremstad caught the instant appreciation of her audience of perhaps a thousand with the first notes of her opening song, Schubert's 'Dioskuren.' As in all her numbers, she held the spirit of the song to view and she sang with rare expression. Mme. Fremstad delighted her audience at every moment of her appearance and she gave ungrudgingly of her beautiful voice. Her singing has the lights and shades of true art and she never approaches by any suggestion the commonplace. Mme. Fremstad meets every demand of her art and she does it with the joyous freedom of a singer who is absolutely sure of herself. A nod of her glorious head, the notes of the piano following and she swings into song that fairly radiates every shade of meaning. There is nothing hidden, nothing concealed, the mind drinks in this splendor of perfect song with every meaning clearly unfolded."

An excerpt from the Observer reads as follows:

"Mme. Fremstad gave . . . what was probably the most delightful recital ever heard in this city."

"The interpretation given each of the songs by Mme. Fremstad was at all times satisfying. Her famous voice is enhanced by the charming manner with which she presents her numbers. Her expression is faultless and she feels and makes her audience feel the interpretation. She possesses a degree of dramatic ability which she injects with splendid effect into her singing. Each of her songs last night was heartily applauded and she was generous in responding to encores."

"Following her concluding number . . . the audience practically declined to leave their seats until Mme. Fremstad returned to the stage and favored her admirers with a joyful song, 'The Lark Now Leaves His Watery Nest,' by Parker. . . ."

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No Opera for New Orleans.

The following press report from New Orleans, La., is published under date of October 15:

"Financial difficulties, to be traceable directly to the European war and to the damage done by the recent coast hurricane, resulted in the appointment in the Civil District Court today of a receiver for the French Opera Association, Ltd., which owns the historic French Opera House here. The proceedings were voluntary."

"For many years the French Opera House has been regarded as a landmark, and was long the center of the city's social activities. The main part of the building was erected about 150 years ago. Until the outbreak of the European war opera was sung there each season by noted artists. The Mardi Gras balls also were held there every year. When the war began the opera performances were discontinued owing to inability to obtain singers."

"The directors, in their petition for a receiver, stated that they were unable to lease the house for opera purposes on account of the war, and were without means to pay the running expenses, to repair the storm damage or to safeguard the property from further damage."

A Publicity Appreciation.

As a result of the article in the MUSICAL COURIER of October 7, relative to the Henry A. Russotto sight singing classes, Mr. Russotto stated to the writer recently that he had received many calls and letters from professionals, teachers and pupils, saying that they had seen the notice in the MUSICAL COURIER, and would like to arrange for lessons. Teachers have sent pupils and many others are arranging lessons. Several pupils who have studied sight singing before already are convinced that through the Russotto method more than ordinary results are bound to come to them.

Mr. Russotto said also that he wished especially to have it stated in these columns that he appreciated more than ever the MUSICAL COURIER as a medium for reliable publicity. He wishes also to emphasize to those vocalists who have not yet seen the article and are desirous of lessons, that they should begin now and not wait until the season is well advanced, if they wish to get the best results of the Russotto sight singing process.

Marion Green's Bookings.

Marion Green is booked for the following appearances: October 28, recital, Eureka College, Eureka, Ill. November 26 and 27, Liederkranz Club, St. Louis, Mo. November 30, Handel Chorus, Milwaukee, Wis. December 2 and 3, Chicago Madrigal Club. December 9, Wagner program, Chicago University. December 15, recital, Des Moines, Iowa. December 17, "The Messiah," Goshen, Ind. January 6, recital, Riverside, Ill. January 20 and 23, recital, Chicago (Ravenswood). February 27, "Creation," Cleveland, Ohio (Harmonic Club).

April 15, "Creation," New York Oratorio Society. April 20, Soloist, Orpheus Club, Cincinnati, Ohio. April 25 and 26, "Aida," Tiffin, Ohio, Heidelberg University.

April 26, "Creation," Tiffin, Ohio, Heidelberg University.

Wheeler's Dates Show Demand for Tenor.

William Wheeler, American tenor, was booked to appear in recital in Indianapolis, Ind., yesterday (October 20) and at De Pauw University, Greencastle, Ind., today (October 21). Other October dates for this gifted artist are as follows: Warrensburg, Mo., October 22; St. Joseph, Mo., October 23; Wichita, Kan., October 25; University of

Kansas, Lawrence, Kan., October 26; at Independence, Kan., in the evening of October 26; at Notre Dame University, South Bend, Ind., October 28; at Findlay College, Findlay, Ohio, October 29; and Detroit, Mich., October 31. The splendid art and thorough musicianship of this singer insure for him a warm welcome in the musical centers of this country.

Belle Gottschalk's Favorable Impression in "Carmen."

One of the conspicuous successes among the younger members of the Boston Grand Opera Company was scored by Belle Gottschalk as Frasquita in "Carmen" at its recent appearance in Chicago. The Chicago press was unanimous in its opinion that the minor parts of this opera had never been so well sung as by this organization. Max Rabinoff has made a very strong point of encouraging and engaging talented young American singers.

Miss Gottschalk received her musical education from Etelka Gerster and Frank King Clark and has had only a year's experience on the operatic stage. Therefore this success which has come to her augurs well for her future.



Photo by Matzene, Chicago.

BELLE GOTTSCHALK.

Soprano of the Boston Grand Opera Company in conjunction with Pavlova Imperial Ballet Russe, as Frasquita in "Carmen."

She is cast for other roles, as the company appears in St. Louis, Louisville, Detroit, Toronto, Philadelphia, also in New York City at the Manhattan Opera House.

Woman's Orchestral Club Rehearsals.

The Woman's Orchestral Club, New York, announces its second season under the distinguished direction of Theodore Spiering.

Rehearsals will be held on twenty Monday afternoons, from half past two until half past four, beginning October 18, at the auditorium of the Young Women's Christian Association, 7 East Fifteenth street, New York.

Advanced amateur and professional women players of orchestral instruments are eligible. The membership will be limited. There are still some vacancies. Players desiring to join are urged to apply immediately to Kathryn Pratt Gunn, 930 Lincoln place, Brooklyn, so that they may be present at the second rehearsal. There is especial need of double bass players and more cellists.

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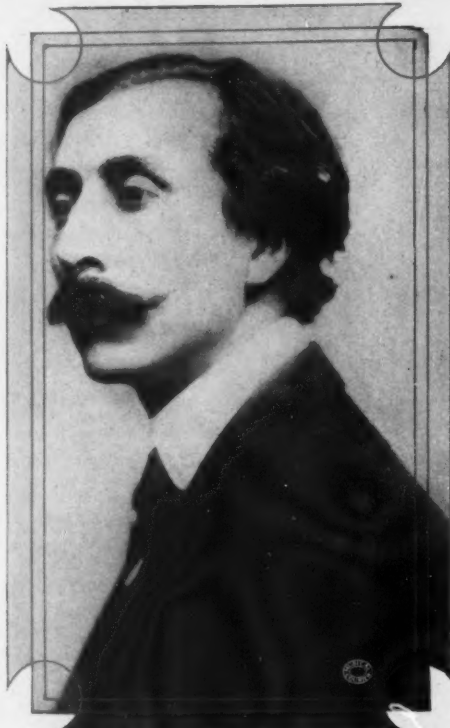
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Schelling's Programs Will Contain Granadas' Works.

Maximilian Elser, Jr., announces that Ernest Schelling is to be one of the busiest of the pianists this year, and will give his first recital of the season at Carnegie Hall, New York, on the afternoon of Wednesday, November 17. Other recitals by Schelling later in the season will be given in Aeolian Hall.

Some novelties are promised by Schelling's manager, and inasmuch as it is largely through this pianist's efforts that "Goyescas," by Enrique Granados was accepted for presentation at the Metropolitan Opera House this season, it is natural to suppose that the Spanish composer will be well represented on Schelling's programs. Schelling discovered Granados and introduced his piano works to America.

After the first three preliminary weeks of a transcontinental tour Schelling will return to New York for this Carnegie Hall matinee, on November 17. A long list of orchestral engagements are included in Schelling's itinerary, chief among which are appearances with the Philhar-



ERNEST SCHELLING.

monic Society here and on tour, with the Boston Symphony here and in Boston, as well as in five other cities, with the Chicago Orchestra in Chicago, and with the Philadelphia Orchestra in Philadelphia.

Lucy Gates' Splendid Vocal Art.

Lucy Gates, the young coloratura soprano, was a soloist with the Ogden (Utah) Mormon Tabernacle Choir during that organization's tour in California last summer. Following three programs given at Festival Hall of the Panama-Pacific International Exposition at San Francisco, there appeared in the Pacific Coast Musical Review these words of praise for the work of Miss Gates:

"Among the soloists there stood out above all Lucy Gates, soprano. We cannot remember at this time a coloratura soprano recently introduced to the public who made a greater artistic success than Miss Gates. She is not only a singer of the highest rank, but she is a musician as well, and these two attributes do not often go together. Her voice is of exceptional pliancy and smoothness, her intonation is absolutely flawless, her phrasing is exquisite and contains that element of intellectuality which only a genius in the art of singing is able to attain. Miss Gates is also one of those rare artists who understand how to introduce musical or emotional sentiment in a coloratura passage—one of the rarest and most difficult accomplishments of a vocalist. It was a genuine pleasure to listen to Miss Gates. She belongs to those artists of whom you never tire. We are sure that she will be counted among the world's leading singers, if she does not already occupy a prominent position in the operatic world. Her splendid vocal art is only matched by her charming personality."

Shumsky-Mario Is Located in New York.

Shumsky-Mario, the well known Russian-Italian tenor, who has sung in the leading opera houses of Russia, has been requested by a large number of admirers to teach his method, for which he is noted, and to interpret the pure

bel canto style of tone and diction. From his large amount of experience he hardly needs an introduction to the profession. He is located in the Metropolitan Opera House building, 1425 Broadway, New York, where he is daily engaged with artist pupils.

Meta Reddish's Souvenirs.

Meta Reddish, the American soprano who will be heard in concert and recital this winter throughout the country, is the possessor of many souvenirs which are precious to the young prima donna for the pleasant remembrances they recall, as well as for their intrinsic value. One is a beautiful Swiss watch, the case of which is hand carved in gold and set with ten diamonds and two rubies. This was presented to the artist on the occasion of her singing at an elaborate fete given in Naples by the Marquise Morro di Monterocchetti to celebrate the engagement of the Marquise's son to the Princess Pignatelli-Fici. While singing in opera in Leghorn, Miss Reddish received from the box-holders a magnificent sapphire ring. In Florence, members of the American colony gave her a set of valuable coral ornaments to commemorate her splendid success in "La Traviata" in that city. During her engagement at the Costanzi in Rome, she was presented with a wonderful antique art fan of tortoise shell and lace which for centuries was among the treasures of the Orsini family. In Buenos Aires the soprano received an exquisite handkerchief of rare lace from the world's great sculptress, Lola Mara.

Miss Reddish also has many letters which she prizes greatly. One is from Mrs. Theodore Roosevelt, written in Buenos Aires during the ex-President's and Mrs. Roosevelt's tour of South America. The Roosevelts heard their young countrywoman at the opera as Micaela in "Carmen." The following day Mrs. Roosevelt wrote the singer that she had always loved the music of Micaela, but she had never realized how truly beautiful it was and how much could be made of it until after hearing it sung by Miss Reddish.

Others who have written the prima donna in a manner highly appreciative of her voice and art are Mrs. Grover Cleveland-Preston, Leopold Mugnone, Señor Don Ramon Barros Luca, President of the Chilean Republic; Mr. Fletcher, American Minister to Chile; Mr. Garrett, American Ambassador to Argentina; Mr. Post-Wheeler, First Secretary of the American Embassy in Japan; Titta Ruffo, the celebrated baritone, and Commendatore Primo Levi, the noted Italian writer and Consul General to the King of Italy.

Composers Represented on Six Gabrilowitsch Programs.

The announcement of six historical recitals by Ossip Gabrilowitsch has aroused marked interest, especially among piano teachers and students. The first of the six recitals is to be given in Aeolian Hall on Election afternoon, November 2, and the program will include English, French, Italian and German clavier composers of the sixteenth, seventeenth and eighteenth centuries, among these being Byrde, Purcell, Couperin, Daquin, Rameau, Rossi, Scarlatti, Muffat, Matheson, J. S. Bach, Handel, Ph. E. Bach, Haydn and Mozart. The second recital, on Saturday afternoon, November 13, will be devoted to Beethoven; the third on Saturday afternoon, December 11, to the romantic composers, Schubert, Weber, Mendelssohn and Schumann; the fourth, on Tuesday afternoon, December 28, to Chopin; the fifth, on Thursday afternoon, February 24, to Liszt and Brahms, and the sixth, on Saturday afternoon, March 11, to modern composers, including Franck, Grieg, MacDowell, Rubinstein, Tchaikowsky, Rachmaninoff, Scriabine, Richard Strauss, Reger, Schönberg, Debussy, Ravel and others.

Another Yon Pupil Scores.

Loretta Hayes, mezzo-soprano, a talented pupil of S. Constantino Yon, sang at a concert in Elks' Hall, Fort Wayne, Ind., on Thursday evening, September 30, before a large and enthusiastic audience.

The Fort Wayne papers speak in very high terms of Miss Hayes' achievement, emphasizing strongly her ease and assurance in singing, as well as her splendid enunciation.

She sang "Three Comrades," Hermann; "Love Finds the Way," Raff; "Light," "My Heart is Weary" ("Nadeshda"), Goring-Thomas; "Un Verdi Praticello," Wolf-Ferrari; "An Einen Boten," La Forge; "Quando ti vid," Wolf-Ferrari; "Farewell," S. Constantino Yon, and "Le Nil" (with violin obligato), Leroux.

Miss Hayes received much applause and a shower of Richmond roses. She responded with an encore.

Vera Barstow's Continued Success.

The Philadelphia Orchestra, Leopold Stokowski, conductor, has engaged Vera Barstow, the violinist, as soloist for one of its concerts in Atlantic City in January.

SAN DIEGO'S MELODY WEEK.

Musical Events Center Around Exposition Affairs.

San Diego, October 10, 1915.

Owing to the absence from the city of the San Diego Union critic, W. W. B. Seymour, the pleasant task devolved on this correspondent to cover the musical event herewith submitted for publication in the MUSICAL COURIER.

Claudia Albright was scheduled to appear at the Exposition the same night and as it was difficult for this writer to attend both affairs that evening the report of her concert as it appeared in the Union is likewise reproduced.

The writer wishes particularly, however, to apologize for leaving out altogether one of the exceedingly good accompanists of the San Diego Music Teachers' Concert, namely Ethel Widener, who should most certainly have been included, as her work for Loleta L. Rowan, the contralto, was distinctly effective and commendable, and accompanists are always worthy of the recognition which is their due, especially when as well deserved as this one was.

This is the account as it appeared in the Union:

One of the finest concerts of the season took place at the Exposition last night in the patio of the Seven Counties Building. The hostess, Mrs. McKee, had successfully interested the San Diego Music Teachers' Association and the result justified her efforts. Loleta L. Rowan, who had charge of the event, presented a thoroughly artistic affair, the program being of the highest order of music and musicianship and a credit to any city.

Opening with the Brahms sonata in D minor, played with splendid intelligence and technic by Florence Schinkel Gray, pianist, and Helen Engel Bosworth, violinist, the stamp of the evening's work was quickly settled. A, B and C numbers were then sung by Dean Blake, baritone, who after singing his Strauss number, submitted a serenade by Alice Barnett Price, a local composer, who is rapidly getting better known in the East than at home. All three contributions were well received, the accompanist, Willibald Lehmann, adding materially to the success of this fine young San Diego baritone.

Following the lines of a well balanced program, Florence Schinkel Gray gave three selections, two being from modern piano literature. The polonaise in B minor of the great Pole, heard here possibly for the first time, is one of Paderewski's most noble compositions. It was played last night with the necessary firmness and fire. The ever beautiful Chopin nocturne in G major was a fine contrast and served as an interlude between the polonaise and a new French composer's work, "The Wind" (Alkan), a fascinating tone poem. Mrs. Gray displayed more than her usual artistry. Quite an interesting addition to the evening was "King Robert of Sicily" (Longfellow), music by Rossiter Cole, as rendered by L. Crandall, James L. O'Connor at the piano. This well known poem was thoroughly well read by Mr. Crandall and the piano part, which is equally important, was highly satisfactory. A violin duo had been planned, but owing to the illness of one of the performers, this was omitted. Loleta L. Rowan concluded the evening with a group of four well arranged selections, "The Maids of Cadiz" (Delibes), "The Gypsy" (Roeder), a Chaminade song, and an aria from "Carmen" (Bizet). In all of these Mrs. Rowan again demonstrated her right to be known as San Diego's favorite singer. From the artistic standpoint of the Music Teachers' Association the concert was a success, and the large audience testified to the satisfaction of the Exposition's guests.

The review of Claudia Albright's concert:

Claudia Albright, contralto, sang in concert last night at the Spreckels music pavilion at the Panama-California Exposition before an audience of 2,000.

It was a carefully chosen program, and Miss Albright's rendition was delightful. She has a voice of great beauty and knows how to use it. S. Camillo Engel's work as accompanist again proved him an artist.

Miss Albright gave selections in four languages—English, German, French and Italian.

"I usually give one song in Spanish, also," she said, laughingly, after the performance, "but four really are enough."

Miss Albright "has a voice." It is a great, big sort of voice that does not need any forcing, even in the vast out-of-door auditorium, where she sang last night. Those who were in the back seats heard with as much ease as those who were in front. She sings apparently with no effort, even in the most difficult passages. Yet hers is a voice of delightful quality, which shows the results of years of study and training under the best masters.

Perhaps it was coincidental and perhaps it was planned deliberately, but Miss Albright has studied under two of the composers represented upon last night's program—Saint-Saëns and Liszt. She also has studied under Jules Massenet and other famous musicians of Europe.

Miss Albright is a native of New Mexico. After completing her work at Vassar College, she went to Europe, and much of her life since then has been passed abroad. Her debut was made at the Opera Comique in Paris. Then she came to America and was the original Kundry in Henry W. Savage's English Grand Opera Company. Later she was for one season at the Stadt Theatre in Bremen, Germany, where she created the role of Poppea in "Quo Vadis." She toured England and Scotland as a member of the Royal Carl Rosa Opera Company.

Miss Albright is a commissioner to the Panama-California Exposition, having been appointed by Governor William C. McDonald, of that State.

TYNDALL GRAY.

Mrs. H. H. A. Beach's "Panama Hymn" Produced.

On Saturday afternoon, October 2, in Festival Hall, at the Panama-Pacific Exposition, Emil Mollenhauer, of Boston, produced Mrs. H. H. A. Beach's "Panama Hymn."

For this performance the Exposition chorus of 400 voices, the Exposition Orchestra, augmented for this occasion to 100 musicians, and the great Exposition organ, at which Wallace E. Sabin presided, were used. The effect of this great hymn was enormous, and the San Francisco papers gave the great American woman composer unstinted praise.

The music had become familiar to Exposition visitors,

as Mr. Mollenhauer had previously arranged the hymn for brass band and had given it repeated performances by the Boston Band, which he so ably conducts.

Marie Kryl on Tour with Chicago Symphony Orchestra.

Heniot Levy, the well known Chicago pianist and pedagogue of the American Conservatory, has reason to be gratified at the remarkable ability of his young artist pupil, Marie Kryl, daughter of Bohumir Kryl. Though but still



MARIE KRYL,
Artist-pupil of Heniot Levy.

in her teens, this young pianist has achieved genuine distinction, her latest success being her present tour with the Chicago Symphony Orchestra, playing the E flat concerto by Liszt.

"Good Music" for Philharmonic

Says Conductor Stransky.

Josef Stransky, conductor of the New York Philharmonic Society, which opens its seventy-fourth season with a pair of concerts at Carnegie Hall, Thursday evening, October 28, and Friday afternoon, October 29, believes that art is international, and draws no lines of race, creed or country. Mr. Stransky's musical catholicity is apparent in his programs. The very first program of the season, for example, includes the works of American, French, German and Russian composers.

At the first meeting of the Philharmonic Orchestra of the season, Mr. Stransky said to his men: "Art is international. We are here to give our best endeavors to the cause of musical art, and the only distinction I make is between good and bad music, irrespective of its 'nationality.' We will perform good music only, from whatever source it may come. Our programs will contain a wealth of wonderful works, old and modern, revivals and first performances, products of the genius of all nations. There shall not be the slightest preference. These works will receive productions because they are worth presenting to Philharmonic audiences, which rank among the best musically educated and appreciative of the world and may certainly be considered the most international and cosmopolitan."

These remarks were made by Conductor Stransky at the first of the Philharmonic rehearsals, which are now in full swing. The European war has taken no toll from the Philharmonic ranks this season.

Remarkable List of Foreign Bookings for Julia Culp.

The following is a list of concerts at which Julia Culp will appear before arriving in this country on November 20: September 24, Groningen, Holland; September 26, Amsterdam, Holland; October 2, Stettin, Germany; October 3, Danzig, Germany; October 5, Berlin, Germany; October 7, Bremen, Germany; October 8, Hamburg, Germany; October 11, Cassel, Germany; October 12, Hanover, Germany; October 14, Vienna, Austria; October 16, Budapest, Hungary; October 19, Mannheim, Germany; October 20, Mainz, Germany; October 21, Darmstadt, Germany; October 22, Frankfurt, Germany; October 24, Frankfurt, Germany; October 26, Dresden, Germany; October 28, Vienna, Austria; October 30, Hamburg, Germany, and November 4, Berlin, Germany.

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An Honest Listener.

There is so much truth in the biting satire by Sigmund Spaeth which follows, entitled "The Musical Emotionalist," that the MUSICAL COURIER is glad to reprint it from the Musicians' Club Monthly:

"Gabriel Maeterlinck Weinerlich was a musical emotionalist. From his childhood he had been allowed to express his feelings without restraint, and it was under the stimulus of music that they received their most violent exercise. In the days of his adolescence he never hesitated to weep freely when listening to sorrowful melodies, nor did he ever repress the natural smiles and laughter induced by tunes of the gayer type.

"Thus it was that as Gabriel grew to manhood he found himself able to respond to every slightest emotional significance in a musical composition. Joy and sadness, courage and fear, energy and languor, all flashed spontaneously from his heart as it quivered in sympathy with the musical strains in its vicinity.

"Of course as Gabriel's taste for music developed, his emotional reactions varied also. The tears once inspired by 'The Rosary' were later reserved for Tosti's 'Good-bye,' and finally for Tschaikowsky's 'Pathetic' symphony; and the blissful languor which had its first suggestion in the Intermezzo from 'Cavalleria Rusticana' soon demanded the greater lassitude of the Offenbach 'Barcarolle,' and eventually the Massenet 'Meditation de Thais.' As a result of this necessary development, Gabriel formed the habit of studying all his music in advance, so that his emotions might be thoroughly prepared, with no possible chance of a mistaken reaction.

"But at an orchestral concert one evening Gabriel Maeterlinck Weinerlich met with disaster. An eleventh hour change in the program introduced an unfamiliar symphonic poem by Richard Strauss, a composition sure to offer a complexity of emotional stimuli. Gabriel was quite unprepared for this, but resolved to adjust his feelings as usual, and trust to a well trained intuition for the proper responses. But when, soon after the opening of the piece, he suddenly and spontaneously laughed aloud, the annoyance of his neighbors was unmistakable. His increasing hilarity brought forth several muttered protests, and when he finally rolled in the aisle in uncontrollable mirth, there were indignant hisses all over the auditorium. But suddenly Gabriel's mood changed to sorrow. A few preliminary sniffling quickly grew into strong, barking sobs, and these in turn became sustained howls of grief. Gabriel was so thor-

oughly wrapped up in his emotions, and so convinced of their accuracy, that he was greatly surprised to find the hand of a policeman on his shoulder. He was led quietly up the aisle and out into the lobby. There at last he found his voice.

"What is wrong, officer?" he asked, drying his tears.

"Everything!" answered the policeman curtly. "You were crying at the funniest part of the music, where it tells about the Katzenjammer's merry pranks."

"Gabriel wilted visibly in his grasp.

"And the time you were laughing," continued the officer sternly, "was during that pathetic portrayal of the death of the mother-in-law. Evidently you don't know your Strauss."

"If you will allow me to return to my seat, said Gabriel humbly, 'I will attempt an adequate correction of my emotions.'"

"Not today, thank you," was the grim reply. 'I am going to arrest you for disturbing the piece.'"

Baklanoff on Russian Opera.

"I hope earnestly that during my next visit to this country I shall have an opportunity to appear in some of the Russian operas, and I confess that my greatest desire is to sing here the role of Boris Godunoff, in Moussorgsky's opera of the same name, a part considered to be one of my best in Russia."

This was the answer of George Baklanoff (the Russian baritone, who stirred deeply the Boston musical world during his engagement with the original Boston Opera



GEORGE BAKLANOFF.

Company, and now one of the leading singers gathered together by Mr. Rabinoff in the reorganization of that company) to the question as to what constituted his chief ambition at the present moment.

"This is my third season in America," he continued, "and in all this time the only Russian work I sang was an excerpt from Rachmaninoff's 'Miser Knight.' I am a great believer in the theory that every singer is heard at his very best only in works from the pen of the composers of his own country, and that such works, except those which have become classic and thus have lost their purely national character, should be interpreted, whenever possible, by singers of the same nationality as the composer's.

"With so much stress being laid at present upon the dramatic side of an opera, it must be remembered that a stranger to the country from which a certain opera emanated would be also a stranger to the spirit of the new work, and this is particularly true of Russian operas built, as they are, around texts that call for a thorough understanding of the Slav character.

"So much is demanded nowadays that a work runs the risk of failing unless the singers become impregnated with

the dramatic spirit of it, or the performance runs the chances of becoming as grotesque, or nearly so, as a performance of 'Faust,' in which I appeared during my barnstorming days in Russia, when, because our costumes did not arrive, we sang Gounod's music dressed as Circassians. That was, of course, an exaggerated instance; but there are few opera goers but could tell of incidents in their own experience when a performance became nearly a burlesque because singers could not grasp the central idea of a work.

"I do not say that singers of a different nationality from that of the composer should be barred. I simply suggest that if a thorough acquaintance is contemplated with a new opera, it should be heard with native singers in the principal parts, at least at the first performances, and if this country exacts that French, Italian and German operas should be performed in their respective languages, I respectfully suggest that the same privilege should be accorded to the Russian works. Until such a time comes, the American public can form no idea of the musical wealth contained in the works of the modern Russian composers."

A Southern Contralto's Testimonials.

Marguerite Dunlap's Wichita symphony appearance is amply described in the following from the press of that city:

Marguerite Dunlap not only possesses a beautiful voice, but a most charming personality, and the audience was delighted with the singer from the first moment of her appearance. Her tones were full and expressive of the great musical soul that poured itself forth in the aria, "Love, Come to My Aid," from Saint-Saëns' "Samson and Delilah." In this Miss Dunlap displayed her splendidly wide range and great dramatic power. But an equal success was scored by Miss Dunlap in her group of English folksongs, to which she was compelled to respond with three encores.—The Wichita Beacon, October 5, 1915.

Marguerite Dunlap, the well known American contralto, was the star of the program. With her beautiful, warm and sympathetic voice Miss Dunlap soon established herself close to her audience, and when she sang the two adorable lullaby encores, "Hi L'il Feller" and "Mighty Lak a Rose," the singer brought tears to the eyes with these heart songs that never grow old. Miss Dunlap is a beautiful Southern girl—Carolina—brown eyed and golden haired, who knows just how to sing a Southern lullaby.—The Wichita Eagle, October 5, 1915. (Advertisement.)

Another Mott Pupil Scores.

Alice Garrigue Mott has received word from the Aborn Opera Company, now producing the "Bohemian Girl," that her pupil, Edith Allan, is a veritable success. The Worcester Daily Telegram said of Miss Allan that she is a girl of striking appearance and magnetic personality, and sang the leading role of Arline with a sympathetic soprano voice, fresh and pure in tone and of wide range; that her singing of "I Dreamt I Dwelt in Marble Halls" was one of the best offerings of the opera, and that the audience called her back again and again.

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Pendleton Artists.

Accompanying is a picture taken at Wichita, Kan., where two of Iris Pendleton's companies met Friday, October 8. Otto L. Fischer, the American pianist and composer, and Harry Evans, the London basso-cantante, are on their way to Manhattan, Kan., to open the course at the Agricultural College by joint recital. Marguerite Dunlap, the



LEFT TO RIGHT: HARRY EVANS, OTTO L. FISCHER, MRS. THEODORE LINDBERG, THEODORE LINDBERG, MARGUERITE DUNLAP, IRIS PENDLETON AND EMILIE GOETZE.

American contralto, appeared with the Wichita Symphony Orchestra as the first soloist of the season, Sunday afternoon, October 3, creating a favorable impression and spending the rest of the week in Kansas in recital. She and her pianist, Emilie Goetze, were passing through Wichita on their way to San Antonio, Georgetown and Hillsboro, Tex., where they are booked for recital, after which they return through Kansas and Illinois.

In the picture, reading from left to right, are: Harry Evans, basso-cantante; Otto L. Fischer, pianist; Mrs. Theodore Lindberg; Theodore Lindberg, conductor of the Wichita Symphony Orchestra; Marguerite Dunlap, contralto; Iris Pendleton, and Emilie Goetze, pianist.

Albert Spalding's Brooklyn

Recital and New York Program.

Albert Spalding, the distinguished American violinist, gave a recital at the Brooklyn Academy of Music on Thursday evening, October 14. When the artist appeared upon the stage he was enthusiastically received by an audience of such proportions that the platform itself was filled with chairs to accommodate the overflow. Mr. Spalding opened his program with Handel's sonata in D, playing it with a technical perfection and virility of conception that thoroughly delighted his auditors. His interpretation of the first movement of Tschaiowsky's concerto in D was masterly. His playing, devoid of mannerisms, appeals to the most fastidious musician as well as to the casual listener.

As a composer Mr. Spalding was represented by a delightful plantation melody and dance, "Alabama," which is replete with the weird harmonies of the South. This number especially pleased the audience.

Other numbers on his program were Bach's "Sarabande" for violin, unaccompanied; "Havanaise" (Saint-Saëns); Hungarian dance, No. VII (Brahms-Joachim); Wilhelmj's arrangement of the "Preislied" from Wagner's "Die Meistersinger," and Vieuxtemps' ballade and polonaise.

Mr. Spalding will give his first New York recital of the season in Aeolian Hall this Thursday afternoon, October 21. His program is to be as follows:

Sonata in A for piano and violin.....César Franck
Sarabande, Double and Bourrée.....Johann Sebastian Bach
(From the sonata in B minor for violin alone.)
Sonata in D.....Georg Friedrich Handel
Havanaise.....Camille Saint-Saëns
Berceuse.....Albert Spalding
Alabama (plantation melody and dance).....Albert Spalding
Ballade et polonaise.....Henri Vieuxtemps

During the season he will be heard in a new suite in four movements that he composed last summer.

André Benoist is Mr. Spalding's accompanist.

Grainger to Play the B Flat

Minor Concerto of Tschaiowsky.

Percy Grainger's first appearance in New York this season will be with the New York Symphony Orchestra on the afternoon of Sunday, October 31, when he will play Tschaiowsky's B flat minor piano concerto. The young Australian appeared several hundred times in the musical centers of Great Britain, Germany, Holland, Switzerland and Scandinavia, with such conductors as Sir Henry Wood, Willem Mengelberg, Thomas Beecham, Dr. Hans Richter, Landon Ronald, Fritz Steinbach and Emil Mlynarski (the great Russian conductor), and everywhere his success in the Tschaiowsky concerto has been of a sensational nature. In Grainger's hands, it is first and foremost the ten-

der poetry and passionate emotionalism of the work that are revealed to his listeners.

The London Daily Telegraph commented as follows upon Grainger's performance of the Tschaiowsky concerto at a Queen's Hall symphony concert.

"We can recall no previous occasion on which was shown so exquisite a poetic insight into this composition. At the close the pianist was summoned to the platform by the audience times difficult to count. He has roused them to a genuine enthusiasm."

Greta Torpadie Sings at Garrison-on-Hudson.

Greta Torpadie, the ingratiating young soprano, has been engaged for the second of the series of three Saturday afternoons of music at the Garrison-on-Hudson Golf Club, which will take place on October 23. Miss Torpadie is well known for her delightful costume recitals, as well as for her charming singing of dainty operettas in French, German and English, together with Einar Linden, the Danish tenor from the Berlin Royal Opera. This season Miss Torpadie and Mr. Linden will give several of these operettas, notably the exquisite little French "Mam'selle Mariette" and Mary Helen Brown's "Her Brother," in English, at the Princess Theatre in New York, which is being used by the Music League of America as a recital hall. The recital program which Miss Torpadie will present in French and

GRETA TORPADIE MOTORING AT WESTHAMPTON, L. I.



GRETA TORPADIE IN THE BERKSHIRES.

English at Garrison-on-Hudson, however, will not be in costume.

Incidentally, Miss Torpadie won the first prize in a dancing contest at Highland Falls, where she sang about two weeks ago.

Einar Linden with Milwaukee Musical Society.

The Music League of America announces that Einar Linden, the Danish tenor, has been engaged especially by the Milwaukee Musical Society to sing in Max Bruch's great choral work, "Das Lied von der Glocke," which will be given in Milwaukee early next month. The Milwaukee Musical Society is known throughout the country as one of the oldest German singing societies and Mr. Linden, who was a very popular tenor at the Berlin Opera, has become a favorite with the many musical organizations in the East. Mr. Linden is known also for exquisite singing in the tiny operettas in French, German and English which he presents with Greta Torpadie.

White at Aeolian Hall, October 29.

At his recital in Aeolian Hall, New York, on Friday evening, October 29, Roderick White, the violinist, will present this program:

Concerto in D minor.....Max Bruch
Scherzo.....Dittersdorf-Kreisler
Reverie.....Bottesini
Minuette.....Haydn-Burmester
Indian Lament.....Dvorák-Kreisler
Slavonic Dance.....Dvorák
Caprice Viennois.....Kreisler
Berceuse.....Townsend
Slavonic Dance.....Dvorák-Kreisler
Spanish Dance.....Sarasate

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I Shall Not Live in Vain.....Sara Senigo, New York
Robin's Come.....Sara Senigo, New York
Sweet Little Woman o' Mine.....Sara Senigo, New York
Sweet Little Woman o' Mine.....Arthur M. Schenckel, Meadville, Pa.

Marion Bauer

Youth Comes Ddncng.....Christine Miller, Ashtabula, Ohio
Only of Thee and Me.....Jane Osborn Hannah, New York
Only of Thee and Me.....Eva Emmet Wycoff, New York
Only of Thee and Me.....Leonora Sparks, New York
Star Trysts.....Kathleen Lawler, Portland, Ore.
Star Trysts.....Florence Macheth, St. Paul
Phyllis.....Yvonne de Tréville

Mrs. H. H. A. Beach

The Year's at the Spring.....Marcella Craft, Los Angeles
The Year's at the Spring.....Maude Fenlon Bollman, Austin, Ill.
Ah, Love, but a Day.....Lucille Stevenson, Chicago
Ah, Love, but a Day.....Oscar Seagle, Washington
June.....Christine Levin, Athens, Ga.
Ecstasy.....Alice L. Calvert, Chicago

Gena Branscombe

Sleep Then, Ah Sleep!.....David Bispham, New York
The Morning Wind.....Marion Smith, Boston
A Lovely Maiden Roaming.....Jessie Marshall, Newark, N. J.
I Send My Heart Up to Thee,
F. Miriam Stowers, Mt. Holyoke, Mass.
The Sun Dial (Cycle of Four Songs).....Lucille Dunton, Chicago
Laughter Wears a Lilled Gown (Duet),
Reed Miller and Nevada van der Veer, Keene, N. H.

G. W. Chadwick

Allah.....Reinald Werrenrath, New York
O, Let Night Speak of Me.....Reinald Werrenrath, New York
The Danza.....Rosa Linde
The Danza.....Christine Levin, New York
Before the Dawn.....Ricardo Martin, New York
Before the Dawn.....John Young, Canandaigua, N. Y.

H. Clough-Leigher

After.....Leon Rice, Walton, N. Y.
After.....Margaret R. Allison, Chicago
April Blossoms.....Ruth Lee, Indianapolis
O Heart of Mine.....Rhea Woodruff, Walla Walla, Wash.
O Heart of Mine.....Mayme S. Galley, Marshfield, Ore.
O Heart of Mine.....Margaret L. Mulford, Elgin, Ill.

S. Coleridge-Taylor

Life and Death.....Florence Hinkle, Milwaukee
Life and Death.....Arthur Herschmann, Kingston, N. Y.
Life and Death.....Hazel Huntley, Chicago
Life and Death.....Mildred Potter, Nashua, N. H.
Life and Death.....Maude Roberts, Chicago
Low-breathing Winds.....F. Miriam Stowers, Mt. Holyoke, Mass.

Mabel W. Daniels

The Desolate City (Ballad for Baritone),
Cecil Fanning, San Francisco
Daybreak.....Lambert Murphy, Boston
Daybreak.....Marion H. Nash, San Francisco
Daybreak.....Flora B. Lyon, New York
Daybreak.....Meta S. Mallary, Mt. Holyoke, Mass.
Villa of Dreams.....Mrs. Arthur J. Hill, San Francisco

Arthur Foote

I'm Wearing Awa'.....Christine Miller, Bluffton, Ohio
I'm Wearing Awa'.....Reinald Werrenrath, New York
I'm Wearing Awa'.....Margaret Stevenson, Chicago
There Sits a Bird.....Lucille Stevenson, Chicago
There's a Ship Lies Off Dunvegan.....F. M. Marston, Indianapolis
Love Me if I Live.....Mrs. Irving E. Smith, Washington, D. C.

Rudolph Ganz

The Sea Hath Its Pearls.....John McCormack
The Sea Hath Its Pearls.....John B. Miller, Centralia, Ill.
Rise, O Star.....Frederick Gunther, New York
Rise, O Star.....H. Roger Naylor, Trenton, N. J.

G. A. Grant-Schaefer

Lullaby of an Infant Chief.....Edward Bromberg, Asbury Park, N. J.
For the Sake o' Somebody.....Christine Miller, Providence
The Sea.....Hazel Huntley, Chicago
The Sea.....Hildren H. Hostetter, Chicago

Bruno Huha

Invictus.....William Simmons, Newark, N. J.
Invictus.....Fred H. Huntley, Chicago
Invictus.....Kenfield Lane, Meadville, Pa.
Invictus.....Clinton R. Morse, San Francisco
Invictus.....Edmund Shank, Los Angeles

Frank La Forge

'Twas Long Ago.....Herbert Miller, Centralia, Ill.
'Twas Long Ago.....Marcia G. Higginson, Chicago
Longing.....Mabel Garrison, Middletown, Conn.
Longing.....Mrs. Charles F. McCoy, Trenton, N. J.

Mary Turner Salter

My Dear.....Jessie Marshall, Newark, N. J.
My Dear.....Harry Schultz, Muskogee, Okla.
By the Fire.....Glenn Terry, Meadville, Pa.
Requiem of the Sea.....William G. Hay, Chicago

Ward-Stephens

Separation.....Christine Miller, Ashtabula, Ohio
Summer-time.....Florence Hinkle, Topeka, Kan.
Summer-time.....Ethelynde Smith, Newbury, Vt.
Hour of Dreams.....Horatio Connell, New York
The Rose's Cup.....U. S. Kerr, New York
The Rose's Cup.....John George Harris, Gastonia, N. C.
Be Ye in Love with April-tide?.....Jessie Marshall, Newark, N. J.
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MUSICAL ACTIVITIES IN SYRACUSE.

Syracuse, N. Y., October 15, 1915.

Much attention has been given by the city officials this summer to the matter of music in the parks on Sunday afternoons. Recently it was estimated that fully 3,500 persons attended the Sunday concert given in Schiller Park by Goettel's Band, assisted by a chorus of Liederkrantz members directed by Albert Kuenzlen. The concert was greatly diversified in its program and was much enjoyed by the people present.

The Morning Musicals of the city have arranged to present the Philharmonic Society of New York, Josef Stransky, conductor, and Francis Macmillen, violinist, in an orchestral concert at the Wieting Opera House, November 3. It is expected that this will be one of the most important musical events of the season.

Morton Adkins, the baritone, and Charles M. Courboin, the concert organist of the First Baptist Church, will give a joint recital in the church on October 12 under the auspices of the Women's Guild. Mr. Adkins is a native of the city, and it is expected that a large audience will be present to welcome him back for this recital.

The club season at the Ka-na-te-nah Club House opened yesterday and the opening was made memorable by the music, flowers and feasting, which accompanied it. The guests of the club were welcomed by Mrs. W. Edwin S. Jenney, the president, and she introduced the chairman of the music committee, Anna Gregg. The artists who appeared were Prof. Iliff C. Garrison, of the College of Fine Arts of Syracuse University, who played the prelude in E minor of Mendelssohn and also "Cantique d'Amour," the latter written by Prof. Adolph Frey of the university. The paraphrase on the ballade, "The Sleeping Beauty," Tchaikowsky-Bapt, was greatly enjoyed. Ethel Littlehales contributed several violin selections, choosing her numbers from Foote, Martini-Kreisler, and Rice. Several selections were sung by Helen Riddell, a lyric soprano. The program was arranged under the direction of Mrs. William Jerome Lewis, who is chairman of the music committee of the New York State Federation of Women's Clubs.

One of the most important musical events of the week was the organ recital in the First Baptist Church given by Charles M. Courboin, assisted by Daisy Connell, soprano. An audience of 1,800 was present and the artists were greeted with much enthusiasm. The recital was held Monday evening, September 27.

The Morning Musicals have arranged to open their season on October 20 at the Onondaga Hotel, and the soloists for the opening date will be Marie Sundelius, soprano, and Lillian Littlehales, cellist. Miss Sundelius takes the place of Mildred Potter, who was claimed by death only a short time ago. The program has been arranged by Mrs. Harry Hartman and Mildred Maynard. Miss Sundelius has appeared in many of the largest cities and is well known for her ability.

SAN CARLO COMPANY AT WIETING.

A. Kathleen King has issued a foreword to the music lovers of Syracuse and vicinity under the caption of "Syracuse Grand Opera Season," which gives the details of the approaching engagement of the San Carlo Company in this city under her management. On October 25 and 26, Miss King will present this company with its full complement of 100 members, including soloists, chorus, orchestra and ballet at the Wieting Opera House in "Aida," "Tales of Hoffman" and "Carmen."

PIANO RECITAL AT CROUSE COLLEGE.

Dr. Adolf Frey, of the College of Fine Arts Faculty, was heard in a piano recital, before an appreciative audience, which filled Crouse College Hall, Tuesday evening, October 5.

Dr. Frey included on his interesting program, a number by Enrique Granados, whose new opera "Goyesca" is to be presented at the Metropolitan Opera House, New York, this season. This was an auspicious beginning for the college musical season.

WELLS COLLEGE MUSIC SEASON.

The Wells College (Aurora, N. Y.) Philharmonic has announced the following musical events among those which will make up the program for the year. Violin recital by Francis Macmillen; piano recital by Ossip Gabrilowitsch; Flonzaley Quartet; Longy Ensemble for wind instruments; piano recital by Ernest Schelling; song recital by Julia Culp; New York Philharmonic Society with Josef Stransky, conductor; the Kneisel Quartet; violin recital by Maud Powell.

Julia Heinrich's Cleveland Program.

On November 2 Julia Heinrich has been booked by M. H. Hanson to give a song recital in Cleveland, under the auspices of the Fortnightly Club. The soprano's program will be as follows: "Care Selve," from the opera "Atlantida," Handel; "Mondnacht," Schumann; "Frühling und Liebe," "Ach wenn ich doch ein Immchen war," Robert

Franz; "Auf dem Wasser zu singen," "Die Forelle," Franz Schubert; "Freundliche Vision," "All mein Gedanken," "Schlagende Herzen," "Ständchen," Richard Strauss; "Après un Rêve," Fauré; "Romance," Debussy; "Chère Nuit," Bachelet; "Thy Voice," "Autumn Eve," Max Heinrich; "Ah, Love, But a Day," Mrs. H. H. A. Beach; "Dutch Serenade," De Lange; "The Lark Now Leaves His Wat'ry Nest," Horatio Parker.

Hochstein Assisting Artist at Orchestral Society Concert.

Beginning Sunday afternoon, November 7, a series of three subscription concerts are announced to take place in the Harris Theatre, New York, given by the Orchestral Society of New York, of which Max Jacobs is conductor. The two subsequent concerts are scheduled for December 12 and January 16; besides these, there will be a series of three concerts in Brooklyn.

The Orchestral Society is an American organization whose members have been drafted from the New York Symphony, the Philharmonic and the Manhattan Opera House orchestras; it aims to introduce at each concert an American artist and perform an American composition, thereby encouraging and promoting native talent. Max Jacobs, who for several seasons past has been giving chamber music concerts with his quartet and conducting the Brooklyn Philharmonic Club, has been appointed conductor of the society for a period of three years after his appearance as conductor at the initial concert in Carnegie Hall, New York.

The assisting artist at the first concert is to be David Hochstein, the young violinist who created so favorable an impression at his introductory New York recital last year. Mr. Hochstein has had an enviable career in Europe, where he gave recitals and appeared as soloist with the leading symphony organizations in Berlin, London, Vienna, Dresden, Petrograd and other cities, winning profound praise from the critics. New York critics last year pronounced him an artist of superior merit. Young Hochstein assisted Mme. Fremstad in Utica recently. This will be his first New York appearance this season, which is to be followed shortly by several recitals besides appearances in Boston, Chicago, Rochester, Akron, Ohio, and many other cities.

If Walls Had Ears.

The accompanying snapshot shows the bungalow of Frank Bibb at Hague-on-Lake-George, N. Y., which probably heard as much good music this last summer as any other single building twice its size in America. Aside from



FRANK BIBB'S BUNGALOW AT HAGUE-ON-LAKE GEORGE.

the coaching, which went on regularly within its walls every day, there were often impromptu evening musicales, with Oscar Seagle or one of his artist-pupils standing at the door singing, while the rest of the music colony and half the population of Hague as well sat around in the moonlight under the trees on the hillside.

During the summer Mr. Bibb and Paul Reimers gave a joint recital at the home of Mrs. Steven Pell, Ticonderoga, N. Y., which was very successful.

Mr. Bibb has resumed activities at his New York studio, 137 East Fifty-seventh street. His services as accompanist and coach are very much in demand.

SEATTLE EVENTS.

Much Attractive Music Promised for North West City During Present Season.

Seattle, Wash., October 12, 1915.

John M. Spargur, conductor of the Seattle Philharmonic Orchestra, announces the usual series of symphony concerts, and in addition is planning a series of Sunday afternoon popular concerts, which were inaugurated toward the end of last season. These are to be given on alternate Sundays.

Mr. Spargur will present a number of orchestral works new to Seattle, among them the D major symphony by Brahms and the D minor, by César Franck; Tchaikovsky's symphonic poem, "Francesca di Rimini," and Sibelius' "The Swan of Tuonela."

Another feature of Mr. Spargur's career in Seattle is his generosity toward Seattle musicians, who always receive their place among the soloists. In doing so he is rowing against the stream in places, but it is encouraging to see a conductor who recognizes talent which is close at hand, and encourages it, as well as the more distant.

STUDY CLUB MUSICAL.

The Seattle Music Study Club presented several of its members in a very creditable musicale at the Unitarian Church. Euphemie Campbell's playing of the Chopin G minor ballade and Camillia Proulx's Grieg numbers were deserving of special mention. Miss Crawford played the first movement of the Rubinstein D minor concerto. She exhibited considerable technical ability, but was hampered in an interpretative sense, in that the second piano part was in entirely inadequate hands. The first movement of the Tchaikovsky B flat minor concerto also appeared on the program, but indicated excessive and unwarranted ambition. A composition by Mary Carr Moore, a trio for women's voices, was performed very satisfactorily.

A TENOR'S FAREWELL RECITAL.

Theo. Karl Johnston gave a farewell recital, under the auspices of the music committee of the First Presbyterian Church. The large audience was enthusiastic in its reception of the talented young singer. He offered his admirers a big program and responded generously with favorite ballads as encores. In range, power and quality, Mr. Johnston's voice is exceptional. He sings the great tenor arias and songs with ease and assurance. Ethel Myer was at the piano and supported him with finished accompaniments.

"THE PRODIGAL SON" SUNG.

The choir of the Green Lake Methodist Church, under the direction of Montgomery Lynch, gave Sullivan's "The Prodigal Son." Florence Bergh, soprano; Geneita Weaver, contralto; Duncan Bradley, baritone, and Hubert Williams, tenor, were the soloists.

Mme. Hesse-Sprotte sang a group of songs by special request.

FACULTY CONCERT.

The University School of Music presented several of its faculty members in concert at Meany Hall. Dean Glenn contributed two groups of songs, which were given with consistent interpretation. Prof. A. F. Venino played the C sharp minor scherzo of Chopin and a serenade by Blanchert. Mr. Venino possesses an excellent technique and a refined musical taste. His interpretation was very artistic. Prof. Moritz Rosen offered a masterly interpretation of Bruch's G minor concerto. Mr. Rosen is an artist. Sincerity is characteristic of the man and it is portrayed in his work. Kreisler's "Liebeslied" was given in response to the enthusiastic applause with which the Bruch concerto was received.

Professor Squires was the accompanist.

KREISLER OPENS ARTISTS' SERIES.

The first of the artists' series recitals under the local management of the Ladies' Musical Club was by Fritz Kreisler, at the Moore Theatre. The theatre was sold out.

At this concert Kreisler made us feel the depth of the human soul. He awakened a reverence for art which too often remains dormant in modern fashionable concerts. Music as Kreisler plays it is a sacred thing.

Carl Lamson proved an able accompanist.

DEATH OF A WELL KNOWN PIANO TEACHER.

Abbie Drew, well known piano teacher, died at her home after an illness of several months. She was the granddaughter of James Biles, leader of a party of pioneers who came through Natchez Pass in 1835. Miss Drew was born at Port Gamble forty-one years ago. She was a graduate of the University of Washington, studied music in Boston, and in Berlin, where she was a pupil of Alberto Jonas. She was one of the charter members of the Musical Art Society, an active member of the Ladies' Musical Club, a member of the Daughters of Pioneers, of Chapter A, P. E. O., and of the Women's University Club.

MUSICAL CLUB CONCERT.

The Ladies' Musical Club opened its twenty-fifth season with a complimentary concert at the First M. E. Church.

The first number was the sonata for organ, Ninety-fourth Psalm, by Julius Reubke, played by Dr. Ferdinand Dunkley. Myrtle Ashby, soprano, of Tacoma, sang an aria and the Prayer from "Tosca." As an encore she gave "At Dawning," by Cadman. César Franck's trio, op. 1, was presented by Francis J. Armstrong, violinist; Ethel Murray, cellist, and Mrs. Romayne Hunkins, pianist. Charles E. Tyndall, pianist, played Chopin's prelude in D flat and waltz, in E minor, and Liszt's transcription, "The Nightingale."

ODESSA STUDIO RECITAL.

Mr. Odessa appeared in a very successful studio recital, September 3. He played Beethoven's "Moonlight" sonata, Chopin's "Barcarolle," G minor nocturne and E minor waltz, Cyril Scott's "Danse Negre," an "Albumbblatt" by Barford, and Moszkowski's "Caprice Espagnol."

LOCAL COMPOSER'S WORKS HEARD.

The Composition Evening given by Carl E. Eppert, under the auspices of the Press Club, was a successful concert. In the audience were nearly all of the professional musicians of the city. That Mr. Eppert is a very promising composer is not merely a statement; it is a fact. He is modern, but not ultra. He has definite ideas and works them out well. The poems of several of his songs were written by Mrs. Eppert. The trio for violin, cello and

piano is an excellent composition, but is more a violin and cello duet with piano accompaniment than a trio. He was fortunate in the selection of his artists: Mme. Hesse-Sprotte, mezzo-soprano; H. H. Tuttle, baritone; Francis J. Armstrong, violinist; Ethel Murray, cellist; Mrs. Romayne Hunkins, pianist. Mrs. Hunkins and Irene Rodgers were the accompanists.

The program was: Songs, "At Dusk," op. 17, "April," op. 14, "June Roses," op. 19, Mme. Hesse-Sprotte; "For You," op. 3, "Enchanting Night," op. 3, "Why So Pale?" op. 7, H. H. Tuttle; trio, op. 24, Mr. Armstrong, Miss Murray, Mrs. Hunkins; songs, "Dream Song," op. 3, "The Sandman," op. 18, "Good Night," op. 17, Mme. Hesse-Sprotte.

TACOMA ORGANIST IN SAN FRANCISCO.

Per Olsson, the Tacoma organist, gave several concerts at the Swedish Tabernacle in San Francisco during the summer.

NEW YORK VIOLINIST OPENS STUDIO.

Ernest E. Fitzsimmons, violinist, of New York, has opened a studio in the Fischer Studio Building. Mr. Fitzsimmons is a pupil of Michael Press, of Berlin.

THE EDGREN'S RETURN.

Prof. and Mme. Adolph Edgren have returned from their California trip. Mr. Edgren had been invited to direct his festival cantata at the San Francisco Exposition during the

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Swedish Festival Week. Mme. Edgren sang the soprano role. The artist couple also appeared in a number of concerts while in the South.

SCHUBERT CLUB'S OPENING EVENT.

The Schubert Club gave its opening concert in the auditorium of the Stuart Building. Mrs. Albaugh, Mrs. McMullen, sopranos; Mrs. H. W. Lang contralto; Miss Polmatier, cornetist, and Sylvia Ware Lewis, contralto, took part in the program. Milton Seymour, the director of the club, was the accompanist. KARL E. TUNBERG.

Miss Wüllner Practicing.

Mrs. Herman Lewis will introduce to the American concert public in the season of 1916-17, Clara Wüllner, pianist. Although only twenty years of age, Miss Wüllner exhibits the dramatic interpretation and poise to be expected of an older artist. She comes of the illustrious family whose name was first made famous in America by her uncle, the



CLARA WUELLNER.

singer, Ludwig Wüllner. There is every indication that Clara Wüllner will maintain the high musical reputation of the family name.

This picture shows Miss Wüllner practicing—no, this is not a fancy, for Miss Wüllner says she reviews and memorizes her programs during her walks on the seashore, entirely away from her piano.

Mrs. Beach's Continued Popularity in Western States.

The presence of Mrs. H. H. A. Beach in California has been fortunate for the innumerable admirers of her music and her gifts as a pianist, and they, in turn, have made the most of their opportunities. How great has been the demand for this unique artist's services during the past year is a matter that calls for no recapitulation at present. Mrs. Beach's latest engagements will be at Riverside on November 9 and San Diego, November 11, in the first of which she is appearing under the auspices of the Riverside Tuesday Musical Club, and in the second under the auspices of the Southern California Teachers' Institute. In both cases the recitals will be devoted entirely to her own works and among other numbers to be presented is her newly completed violin sonata, in which she will play the piano part. The composition is anticipated with great interest.

Wolle Again at Work.

J. Fred Wolle, organist and director of the Bach Choir, Bethlehem, Pa., in addition to the preparations for the next Bach Festival, and the spring festivals of the Harrisburg Choral Society and York Oratorio Society, will give a number of organ concerts and lecture recitals during this season. Among the more important engagements are his organ recitals in Convention Hall, Buffalo; in Syracuse, under the auspices of the Central New York Chapter of the American Guild of Organists; in Akron, Ohio, under the auspices of the Tuesday Musical Club; at Cincinnati, in Christ Protestant Episcopal Church, under the auspices of the music department of the Woman's Club. He will give a lecture recital, illustrated by himself at the piano, in

Philadelphia, on the story of Bach, this being the second of a series of illustrated musical talks for young people at the Little Theatre; another lecture recital in Washington, D. C., under the auspices of the Friday Morning Music Club of that city.

Mr. Wolle's next organ recital will be in Stroudsburg, Pa.

Wells Enthusiastically Received by Aeolian Hall Audience.

John Barnes Wells, the tenor, was heard in his initial New York recital in Aeolian Hall, Thursday evening, October 14. This does not by any means denote that Mr. Wells is a newcomer to metropolitan musical circles. The large and enthusiastic audience indicated a wide circle of admirers here. The tenor is a well known church, oratorio and festival artist, being particularly in demand throughout New England, the Middle West and the Middle States. Italian, German and English songs made up the program, which was arranged as follows: "Come raggio di sol," Caldara; "Nina," Pergolesi; "I'll Sail Upon the Dog-star," Purcell; "The Sailor's Life," Old English; "Der Kuss," "Ich liebe dich," Beethoven; "Row Gently Here, My Gondolier," "When Through the Piazzetta," Schumann; "Dass sie hier gewesen," Schubert; "O liebliche Wangen," Brahms; aria, "Summer! Summer!" from the "Swan and the Skylark," A. Goring Thomas; "Rings ist der Wald," "Darf des Falken schwingen," Dvorák; "Weil ich wie einstmals allein," Tschaikowsky; "Dein Rat ist wohl gut," Grieg; "My Jean," "Sunrise," MacDowell; "I Came with a Song," La Forge; "The Hermit" (MS.), Class; "A Little Dutch Garden," Loomis; "In Fountain Court" (MS.), Russell; "Shamrock," Seiler; "Thou Art Risen, My Beloved," Coleridge-Taylor. To this, at the conclusion, Mr. Wells added Harriet Ware's gracefully lilting "Boat Song."

Mr. Wells' voice lends itself best to the more lyric style, and the program shows his good taste in the selection, for the most part, of songs of that distinct type. It was first in the Schubert "Dass sie hier gewesen" that Mr. Wells gave ample evidence of his ability to strike a strong responsive note. This he followed with a splendid delivery of the familiar "O liebliche Wangen," Brahms. In the Thomas aria, sung to organ accompaniment, the dramatic conclusion so enthused the audience that it burst into applause almost before the singer had finished the final note.

The concluding group, principally by American composers, was likewise skillfully treated by the singer. "My Jean," MacDowell; "I Came With a Song," La Forge; "The Hermit," Class; "A Little Dutch Garden," Loomis; "Shamrock," Seiler; "In Fountain Court," Russell, all these brought forth encore demanding approval and Mr. Wells was liberal in his response by repeating the favored numbers.

Alexander Russel exhibited his customary musicianship by sympathetic accompaniments.

Giuseppe Fabbri's Engagements.

Signor Fabbri will continue this year to be the head of the piano department at the Minneapolis School of Music. Mr. Fabbri already has been booked for twenty-five dates during this season, including dates in St. Louis, Kansas City, St. Paul, Oklahoma City, Fort Worth and San Antonio, Texas; Little Rock, Ark., and other important engagements all through the West.

Signor Fabbri will also give three historical recitals in costume in Minneapolis with Dr. Kraus, the opera tenor from Paris. These programs are said to be unique in the musical history of Minneapolis and are looked forward to with great interest. The dates for these historical concerts are October 14, seventeenth century; November 23, eighteenth century, and February 2, modern evening. Signor Fabbri is under the management of Iris Pendleton, of Wichita, Kan.

Katharine Goodson in Canada.

Katharine Goodson will make her initial appearance this season in recital at Winnipeg, on October 28, at the Presbyterian Church. Great enthusiasm is being manifested there over her coming, and, as in the case of all of Miss Goodson's other concerts in Canada, the recital will be under the immediate patronage of the Duke and Duchess of Connaught and Princess Patricia, who have also intimated their intention of being present at her concert in Ottawa. From Winnipeg Miss Goodson goes to Calgary and Edmonton.

Kreisler in San Francisco.

(Special Telegram to the MUSICAL COURIER.)

San Francisco, Cal., October 17, 1915.

Fritz Kreisler's fifth performance this afternoon (Sunday) brought out another capacity house. Manager Philip Hastings announced still another extra performance, proceeds to go to the benefit of the musicians of all warring nations. Enthusiasm this afternoon unbounded.

(Signed) DAVID H. WALKER.

REVIEW OF NEW MUSIC.

THE VIRGIL PIANO SCHOOL COMPANY.

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FIVE RECREATIONS FOR THE PIANO.

Opus 43. "The Clock Tells a Story," "Evening Thoughts," "Hillside Echoes," "Happy Tidings," "An Old Fashioned Dance."

NEW COMPOSITIONS FOR PIANO (FOUR PIECES.)

Opus 47. "Tarantelle," 40c.
Opus 48. "Gathering Daisies," 35c.
Opus 50. "Violet Waltz," 35c.
Opus 51. "Marche Petite," 35c.

ATTRACTIVE PIECES FOR YOUNG PLAYERS.

Opus 52. "On the Water," 40c.
Opus 53. "Mabel Waltz," 35c.
Opus 54. "Sunbeam Caprice," 50c.
Opus 55. "The Goblins," 35c.
Opus 56. "In Olden Times," 35c.

No composer is better qualified to write teaching pieces for the young than Mrs. A. K. Virgil, whose experience as head of the Virgil Piano School covers years of pedagogic work. These numbers (most of them about second or third grade) are delightful little melodies, and the technical problem to be solved by the pupil, is plainly put before him.

NEW COMPOSITIONS.

Opus 57. "Song of Home," 40c.
Opus 58. "Dance Caprice," 50c.
Opus 59. "Gigue," 50c.
Opus 60. "An Old Love Story," 60c.
Opus 61. "The Dream," 60c.

Attractive pieces for somewhat more advanced scholars. Opus 62 is particularly good melodically and has some quite difficult technical problems.

FIVE BRILLIANT MAZURKAS.

Opus 62. "Mazurka Poetique," 60c.
Opus 63. "Le Caprice," 75c.
Opus 64. "La Tendresse," 75c.
Opus 65. "Mazurka Romantique," 75c.
Opus 66. "Polish Mazurka," 60c.

The titles sufficiently describe these. They are good technical practice for about the fourth grade and particularly useful for scholars' recitals.

COMPOSITIONS.

Opus 67. "Improvisation," 40c.
Opus 68. "Moment Musical," 60c.
Opus 69. "Starlight Fairy Dance," 50c.
Opus 70. "Rainbow Waltz," 35c.

Not quite so difficult as the preceding, very frankly melodious. The kind of piece that pupils enjoy and which make teaching easy work for the master.

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Helen Louise Birch

"Aedh Laments the Loss of Love" (30 cents).
"The Moods" (30 cents).
"The Poet Pleads with His Friend" (30 cents).

In setting to music the three lyrics by William Butler Yeats the composer has conscientiously strived to be unconventional and succeeded only in being rather vague and diffuse. The third of the group is the best.

J. L. Hoff

"Memory's Garden" (50 cents). Nothing unconventional about this song, but it is melodious and tuneful, requires no great vocal knowledge for its singing and will always be heard with pleasure.

Adolf Weidig

"Eventide" (75 cents). Well made and effective song, making greater demands both on soloist and accompanist than the others noticed. Orchestral accompaniment is available.

Piano Soli.

Elisabeth Garnsey Harvey

"Short Phrasing Studies for the Piano" (60 cents). These little studies show that their composer knows not only what little children need to learn about the technical side of playing the piano, but also that she appreciates the necessity of giving them something musically attractive. They stand out distinctly from the great mass of "Easy

Pieces" for the piano. We should like to see larger works from her pen.

Arne Oldberg

"Canzonetta" (\$1). "Canzonetta" means "little song." This is anything but little; long, harmonically complicated and perhaps hardly worth the trouble it would take thoroughly to prepare it.

Francois Schubert

"L'Abeille" (The Bee) (50 cents). Useful technically for development of agility of right hand, and also most attractive number for pupils' recital.

J. FISCHER & BROTHER, NEW YORK.

Catholic Church Music.

Pietro A. Von

"Messa Melodica," in honor of St. Margaret, for soprano, tenor and bass, with organ or orchestra (80 cents). A splendid work, dignified and churchly throughout, but at the same time with a strong flow of attractive melody. A mass that a choir would like to sing and a congregation to hear.

Organ.

Oscar E. Schminke

"Marche Russe" (75 cents).
"Mountain Idyl" (60 cents).

Both very attractive compositions for the organ. The first theme of the "Marche Russe" is one of the most beautiful Russian folksongs, and in the final section of the composition this theme is very cleverly combined fortissimo with the Russian national hymn.

The "Mountain Idyl" is a melodious pastorella, which, though in ordinary form, is quite unconventional and attractive in its effects.

T. Tertius Noble

"An Elizabeth Idyl" (60 cents). Gavotte dedicated to Dr. William C. Carl.

John Sebastian Bach

Book 2.—Eight miscellaneous compositions edited by Alfred J. Silver (75 cents). In this edition, especially prepared for students, the editor has given particular attention to fingering.

ARTHUR P. SCHMIDT.

Sebastian B. Schlesinger

"Twelve Vocal Studies" (\$1). Mr. Schlesinger's characteristic vein of simple, straightforward melody has lent itself very well to the writing of a dozen studies, most of which might make attractive songs had they words.

Marion Bauer

"The Linnet Is Tuning Her Flute" (50 cents). Bright and attractive song of considerable real musical value. Effective as concert number, though requiring considerable ability and clearness of enunciation to make it go well.

Gena Branscombe

"I Bring You Heartsease" (50 cents).

Composed by Gena Branscombe to an expressive and appealing poem by G. B.—presumably Gena Branscombe herself—ought to add materially to the reputation of this delightful and truly musical composer.

There is a vein of artlessness in much of this genial song writer's work which gives her music an undeniable charm. This new song is an excellent example of the best of her art.

Edward Broome

"I Wonder Why?" (50 cents). Very ordinary.

Frederick Chapman

"Four Short Lyrics" (75 cents). These are short lyrics indeed—very short ones. It is to be suspected that the late Edward MacDowell is a great favorite of the composer.

Rudolph Ganz

"The Sea Hath Its Pearls" (50 cents). Dedicated to John McCormack. An extremely well written, effective song with a big broad climax. Bound to have success with any audience if sung by Mr. McCormack or any other good tenor.

Walter Lewis

"Dear Heart of Mine" (50 cents). Just a plain "English ballad," no better and not much worse than the average of them.

Frank Lynes

"Wake Love and Hear Me" (50 cents).

"Fair Lotus Flower" (60 cents).

Mr. Lynes has written songs for a great many years. They are all singable and grateful from the vocalist's point

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of view. The first of these is a serenade in 9/8; the second a waltz song with some not very difficult coloratura.

John W. Metcalf

"An Autumn Reverie" (50 cents). A pleasant song, but hardly promising to be so popular as the same composer's "Absent."

John E. West

"God Is Our Hope and Strength" (60 cents). Unusually good sacred solo, dignified and effective without objectionable theatricality.

Piano.

Florence Newell Barbour

"A Day in Arcady" (\$1.25). Of no particular interest either melodically, harmonically or otherwise.

G. F. Handel

"First Year Handel—12 Compositions" (75 cents). Arthur Foote, the editor, has chosen his numbers carefully, and besides giving particular attention to the fingering and phrasing, has added short footnotes of interest.

Ferdinand Meyer

"In Rank and File" (75 cents). This is a collection of marches particularly for schools and gymnasiums. The selections are well chosen, bright and not difficult. A very useful collection for the purpose intended.

Selected Compositions by American Composers

Arthur Foote, op. 34, No. 1, Pierrot, 40 cents.
Arthur Foote, op. 34, No. 2, Pierrette, 40 cents.
Ad. M. Foerster, "Woodland Sounds," 40 cents.
Emil Liebling, op. 24, "Momento Appassionato," 40 cents.
Edward MacDowell, op. 49, No. 1, air, 40 cents.
Edward MacDowell, op. 49, No. 2, Rigaudon, 50 cents.
Ethelbert Nevin, mazurka in E flat, 60 cents.
Horatio W. Parker, Capriccio in A, 50 cents.
Clara Kathleen Rogers, op. 32, scherzo in D, 50 cents.
Henry Schoenefeld, op. 16, "Valse Elegante," 75 cents.
Gerrit Smith, op. 21, No. 2, gavotte in D, 50 cents.
Wilson G. Smith, op. 61, No. 2, "Scene d'Amour," romance, 40 cents.

These compositions first appeared nearly twenty years ago in the series entitled "American Musicians and Their Works," published by J. B. Millet Company, of Boston. Arthur Schmidt has recently bought the copyright and reprinted the best numbers. Some of them are among the best in piano music which has come from American composers, MacDowell's "Rigaudon" for instance, Emil Liebling's "Momento Appassionato," or the charming things by Arthur Foote and Horatio W. Parker, especially the latter, which shows its usually prosaic composer in quite a different mood.

Piano Duets.

Florence Newell Barbour

"Treasure Island" (\$1.00) Teacher and pupil pieces. These are not so pretentious as "A Day in Arcady," mentioned above, and in consequence more genuine and attractive.

Violin and Piano.

Franz Drla

Four recital pieces (75 cents). These are melodious and particularly difficult. "Night Winds" seems the most effective.

J. F. Zimmermann

"Medora," polonaise (60 cents).

"The Twilight Shadows," reverie (60 cents).

These are old-fashionedly conventional or conventionally old-fashioned music for this day.

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BERLIN'S CONCERT SEASON BEGINS.

Frieda Hempel Sings for War Relief Fund at the Philharmonie—Julia Culp's Season in Germany—Preparations for the Coming Musical Season in Cologne and Cassel—Famous Musical Amateur Passes Away—Hugo Kaun's New Symphony.

Jenastr. 21,
Berlin, W., September 19, 1915.

The concert season was opened by Frieda Hempel on September 13, when the diva gave a concert at the Philharmonie, accompanied by the Philharmonic Orchestra under the baton of Leo Blech, and the immense audience that filled the auditorium to the last seat, testified to the singer's popularity as well as to the musical hunger of the masses, a hunger on which the war seems to have very little depressing influence. The program did not contain as many operatic arias as the listeners would have liked, for they enjoy this songbird most when revelling in her wonderful coloratura feats. However, she did sing arias from the "Marriage of Figaro" and "Trovatore," and the enthusiasm which these called forth was elemental. Her Lieder singing was less impressive, as this branch of reproductive art is not her natural domain. However, in a couple of Strauss songs and in Mozart's "Veilchen" she was also loudly acclaimed. Her program also contained Lieder by Brahms, Schumann, Franz and Pfitzner.

Blech accompanied with discretion, and he also enriched the program with very fine renditions of the overtures to Schubert's "Rosamunde" and Smetana's "Bartered Bride." The concert was sold out and the gratifying proceeds were turned over to a fund for the families of fallen soldiers.

Frieda Hempel is planning to found a soldiers' home for the benefit of those who have received permanent injuries in the present war. Her scheme is to purchase a large tract of land, on which the home is to be built, and which is to be divided up into little lots. Each soldier is to have his own little plot, which he is to cultivate. A part of the proceeds of her forthcoming American tour is to be devoted to this purpose.

PHILHARMONIC POPULAR CONCERTS.

The Philharmonic Orchestra reopened its season of popular concerts on Tuesday with a classical program, of which the chief number was the "Eroica" symphony. On the following evening a Wagner program was presented, which opened with the "Kaiser March" and brought various excerpts from "Parsifal" and other music dramas, also the "Albumbblatt" as arranged by Wilhelmj, performed by concertmaster Thornberg. These concerts which play such an important role in the musical life of Berlin are given regularly every Sunday, Tuesday and Wednesday throughout the season. The attendance on these two evenings was remarkably good, and there was little suggestion of war times excepting the fact that a great many uniforms were to be seen among the attentive listeners.

JULIA CULP'S SEASON IN GERMANY.

Julia Culp will have a short but very busy season in this country for she is booked for every night right up to the day of her sailing for America. Her first Berlin appearance in a Lieder recital at Beethoven Hall is scheduled for

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—Frank King Clark, Berlin, July 19, 1914

October 5, when she will sing a program of Schubert, Mahler and Brahms songs. Von Bos will accompany her as usual. Mme. Culp has spent the summer partly in Holland, partly at the seashore, and partly at her home in Zehlendorf, a suburb of Berlin.

OTHER CONCERTS TO COME.

Among other interesting concerts of the near future will be the opening evening of the Nikisch Philharmonic series on October 11 with d'Albert as soloist; a piano recital by Claudio Arrau, the wonderful Chilean piano prodigy, who will appear at Beethoven Hall on October 1; a Loewe evening by Hermann Gura; a piano recital by Teresa Carreño, who will play a popular program; chamber music concerts by the Rosé and Waldemar Meyer Quartets, and by the Flesch, Schnabel and Becker Trio. The latter organization plans to play in five evenings all of Brahms' chamber music compositions with piano.

Of special interest will be the concert of the Dresden Royal Orchestra under the leadership of Richard Strauss on October 28, when Strauss' new, much discussed "Alpine" symphony will have its first public rendition. The program of this concert will also contain two other Strauss works, the overture to "Guntram" and "Till Eulenspiegel."

COLOGNE'S COMING SEASON.

Hermann Abendroth, the new conductor of the Guerenich Orchestra of Cologne, has made plans for a busy and interesting season. He is to be the first conductor in Germany to perform Strauss' new "Alpine" symphony



PAUL MEYERHEIN.

after the Berlin premiere. He will also present many other works, which have not yet been heard in Cologne, such as Bruckner's "150th Psalm" and seventh symphony, Otto Neitzel's piano concerto, Reger's variations on a theme by Mozart, a suite for orchestra entitled "Fruehlingsbilder" by Straesser, Schillings' overture to the third act of "Ingwelde," "Hector's Bestattung," by Botho Siegwadt, Hausegger's symphonic poem "Wieland der Schmied," a new piano concerto by Witte, Pfitzner's overture to "Kaethchen von Heilbronn," a work for chorus and orchestra entitled "Der Nornen Wiegenlied," by Friedrich Gernsheim. Cologne will also hear this season under Abendroth, Bach's "Saint Matthew's Passion" music and the cantata "Befehl, du Deine Wege," Handel's "Messiah," Haydn's "The Seasons." The list of soloists both for these oratorio performances and for the symphony concerts includes such names as Ludwig Wüllner, Claire Dux, Hermine Bosetti, Emmi Leisner, Paul Schmides, George Meader (the only American), Frieda Kwast-Hodapp, Teresa Carreño, Willy Hess, and Felix Berber.

HANS WINTERSTEIN'S TWENTY-FIFTH JUBILEE.

The musical press of Germany announces that Hans Winterstein, the conductor of the Leipzig Philharmonic Orchestra recently celebrated the twenty-fifth anniversary of the beginning of his career as a conductor, stating that his first position in this capacity was at Nurnberg, where

he founded and conducted the Philharmonic Society from 1890-1893. This is an error, however, for Winterstein conducted an orchestra in Winterthur (Switzerland) as early as 1884, thirty-one years ago. He also was leader of the Lenk Orchestra at Nurnberg in 1887, three years prior to the founding of the Philharmonic Society. In 1893 he became conductor of the celebrated Kaim Orchestra, of Munich, and three years later founded the Leipzig Philharmonic, with which he has ever since been identified. Winterstein was born in 1856, and his musical studies were pursued at the Leipzig Conservatory from 1877 to 1880. For a time he was a member of the famous private orchestra of Baron von Derwies at Nice, of which César Thomson was concertmaster at that time.

NOTED MUSICAL AMATEUR PASSES AWAY.

Berlin art forces have suffered a serious loss in the passing of Paul Meyerhein, the famous painter, who died here quite suddenly of heart disease last Wednesday at the age of seventy-three. Meyerhein's fame rested largely on his pictures of animals, but he was universal in his choice of subjects.

Meyerhein was an enthusiastic music lover and connoisseur, and his stately presence often graced the director's box at important concerts at the Philharmonie and at Beethoven Hall. He was himself an excellent cellist and a very fine Lieder singer, and he spent the last evening of his life playing the cello and singing Brahms' songs. He was a personal friend of Brahms, also of Max Bruch, Joachim, Helmholtz, Menzel and many other distinguished men of the artistic and scientific world. I frequently came into contact with Meyerhein and always found him deeply interested in all musical topics. I saw him for the last time only a few weeks ago at the home of Max Bruch. His funeral services, which were held in his home (which, by the way, is a veritable museum) in the Hildebrandtstrasse, were very impressive and included the playing of his favorite compositions for cello by Heinrich Gruenfeld.

Meyerhein was a frequent visitor to Mittenwald, the celebrated violin making village in Upper Bavaria, and the walls of the principal inn of that place were decorated with humorous drawings by him representing the animals of the forest serving the guests of the tavern.

THE CARL WILHELM CENTENARY.

In my last week's Berlin letter I mentioned the celebration of the hundredth birthday of Carl Wilhelm, composer of "Die Wacht am Rhein," which occurred on September 5 at Schmalkalden in Thuringia. At the time of writing I did not know of the following telegram, which the participants in the celebration sent to Kaiser Wilhelm, and which will be found of interest. It reads:

To His Majesty, the Kaiser, at Army Headquarters:

The participants in the celebration in commemoration of the hundredth birthday of Carl Wilhelm at his birthplace send your Imperial Majesty respectful greetings. The town of Schmalkalden, together with the entire German people, with firm trust in God and their Imperial Leader calls out: "Lieb, Vaterland, Magst ruhig sein."

(Signed) THE BUERGERMEISTER.

These last words, as everyone familiar with the song knows, are taken from the text of "Die Wacht am Rhein."

HUGO KAUN'S NEW SYMPHONY.

Hugo Kaun's new symphony, his third one, will be given its first public rendition on November 12 at a concert of the Cassel Symphony Orchestra under Robert Laug's leadership. The symphony has been published by Zimmermann, of Leipzig.

The Cassel musical season promises to be an interesting one. The programs of the subscription concerts will bring several other novelties including Hausegger's "Barbarossa" symphony, Woyrsch "Boecklin" suite, Reger's variations on a Mozart theme, and his "Vaterlaendische" overture, and a suite, entitled "Aus Baltischen Landen," by Carl Kaempf. The list of soloists includes Carl Flesch, Max Reger, Ernst von Dohnányi, Julius Thornberg and Elli Ney.

ARTHUR M. ABELL.

Nelle Bryant's New Position.

Waterloo, Ia., October 15, 1915.

Nelle Bryant, dramatic soprano, who has sung with success in German opera houses, has become the head of the voice department of the Waterloo Conservatory of Music. Of her singing in a concert not long ago, Waterloo papers said as follows:

"Seven songs were sung by Nelle Bryant, whose powerful soprano voice showed the result of the training which won her renown in the German Royal Opera."—Courier and Reporter.

"Nelle Bryant held the audience spellbound with her rich dramatic soprano when she sang the aria, 'Vissi d'Arte,' from 'La Tosca.' She is the possessor of a wonderful voice of the richest type. Her numbers also received much applause and favorable comment."—Times-Tribune.

She has booked a number of concert engagements, viz., Chicago, October 22, for the Auché Club, the largest women's club in Chicago; North End Club, Chicago, December 6; Bryn Mawr Club, March 27.

ROCHESTER MUSIC LOVERS TO HEAR ORCHESTRAL CONCERTS—OTHER ITEMS OF INTEREST.

Rochester, N. Y., October 14, 1915.

Rochester lovers of good music and good orchestral playing are looking forward with much satisfaction to the concerts by the New York Philharmonic Orchestra and the New York Symphony Orchestra, which J. E. Furlong has recently announced. The city should be grateful to Mr. Furlong for this opportunity to hear these two splendid organizations and for the opportunity to hear once more some really fine orchestral playing.

The New York Symphony Orchestra will appear November 13, with Mischa Elman, soloist. The New York Philharmonic Orchestra, under Conductor Josef Stransky, will come February 17, with a soloist whose name will be announced later.

EXTENSION ACTIVITIES OF TUESDAY MUSICALE.

The Tuesday Musicale will begin its extension work of the season by giving a program at Iola Sanitarium, Dr. Montgomery E. Leary, superintendent, on the evening of October 14. This concert will be followed at an early date by another given in the State Hospital, Dr. E. H. Howard, superintendent.

The Extension Committee has already outlined several interesting programs to be given in various schools, hospitals and other institutions of the city, while quite recently the club has pledged its services for programs that have been requested by schools or other institutions in the neighboring towns and villages.

In so far as the Musicale gave forty-eight of these Extension, or Community, programs last year, with an average attendance of over 300, and have added the programs of the adjacent towns to their activities for this year, it will be seen that the Extension work occupies a large part of the activities of the club.

Jeanette C. Fuller, Mrs. Oscar Meyers, Mrs. Max O. Brickner, Isabel Grant, Louise Griswold, Irene Hollis, Mrs. J. Frank Norris, Mrs. Fred Will, Jr., and Mrs. C. Eugene Chidsey, with Elizabeth Casterton as chairman, comprise the committee on music extension of the Musicale.

FREMSTAD CONCERT.

In the first concert of the Tuesday Musicale series, October 4, Olive Fremstad sang to an audience that completely filled Convention Hall. Mme. Fremstad entirely captured and held the large audience, not only because of her artistic singing, but also by her ingratiating manner. She entered into the spirit of the occasion, her first concert of the year, with rare zest and enthusiasm.

She sang three groups of songs, the entire first group being by Schubert. The second were Norwegian by Sibelius, Grieg and Peterson-Berger, while the last were English, ranging from Henschel's "Morning Hymn" to "Tenting Tonight on the Old Camp Ground." Elmer Zoller played Mme. Fremstad's accompaniments satisfactorily. Marie Hertenstein, the pianist, who assisted Mme. Fremstad on the program, created a favorable impression.

ORGAN RECITAL.

Helen Schaefer, A. A. G. O., assisted by Mr. Castellanos-Varillat, baritone, gave an interesting organ recital, Friday evening, October 8, at the Calvary Presbyterian Church. Miss Schaefer played a program of modern organ music by such composers as Alexander Guilmant, Charles Marie Widor, Albert Renand, William Faulkes, Dudley Buck and others, while Mr. Varillat sang two groups of songs, the first a group largely of French songs and the second a group of several Creole songs in French-Negro dialect, with explanatory talk.

These two Rochester artists are both commended for the educational trend in the giving of this program, Miss Schaefer for the interesting notes concerning the different organists whose music she rendered and Mr. Varillat for his comments concerning the group of Creole songs which he, being of French and Spanish descent, interpreted so well. C. E.

Mme. Gadsdi's New York Recital October 29.

Johanna Gadsdi's annual New York song recital occurs in Aeolian Hall, Friday afternoon, October 29. The prima donna's program will include songs of Schumann, Schubert, Franz, Brahms, Liszt, Wagner, Wolff, Richard Strauss, Eugen Haile and Henschel. There will be likewise two compositions, "Marching Song" and "Requiem," by Prof. Paul Eisler, who will assist the singer at the piano. Mme. Gadsdi will start at once on a concert tour that will extend to the Pacific Coast.

Mr. and Mrs. A. J. Goodrich in California.

A. J. Goodrich, distinguished authority on harmony, and Mrs. Goodrich, well known for her specialty of piano teaching for children, who left their Paris home just before the

beginning of the war, have been spending the summer in visits to various points in California and were several weeks in Honolulu as well. Mr. Goodrich has been the recipient of various honors at the hands of nearly all the music clubs in the larger Californian cities. At present Mr. and Mrs. Goodrich are making their headquarters in San Francisco.

Recent Minneapolis School of Music Oratory and Dramatic Art Events.

The regular Saturday morning program was presented by Mary Turner and Velzora Klinck, pianists, graduate pupils of Signor Fabbri. Two important numbers were played, concerto in F minor, by Anton Arensky, and introduction and "Allegro Appassionata," by Schumann, which were said to be given for the first time in Minneapolis. Signor Fabbri assisted the young artists at the second piano and the renditions were effective and in every way a credit to the players, their instructor and the school.

Agnes Moore Fryberger, in charge of the public school music department, has begun a special class in solfeggio and sight singing, which is open to persons other than regular school students. The class meets each Tuesday at 4 o'clock, and Saturday mornings at 10 o'clock.

Esther Gran has been reappointed to the position of supervisor of music in the schools of Montevideo, Minn.

Leo Nadon, dramatic tenor, pupil of William H. Pontius, is announced to appear in recital early in November.

Ebba Sundstrom, violinist, a member of the faculty, played for the Young People's Society of Grace Lutheran Church, Monday evening, October 4.

The pupils and friends of the school enjoyed an informal reception and dance, Friday afternoon, October 8. Mary G. Kellett, of the faculty, assisted by members of the senior class, were in charge, and appeared as Japanese hostesses.

The Masquers, of the University of Minnesota, have selected "Kindling" as its first play to put on at the new University Theatre. Try outs for parts will be held under the direction of Charles M. Holt.

Alice O'Connell, of the dramatic art department, gave the Saturday morning recital last week, assisted by Ebba Sundstrom, violinist.

Miss O'Connell is rehearsing with the company that goes out from the school on the University Extension circuit October 25.

Fred Congdon and Alice Mo are appearing with the Bainbridge Stock Company this week. May Riach and Katherine McCormack read for receptions last week.

New York opera goers are patiently awaiting the opening of the Metropolitan.

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NEWARK'S MUSICAL SEASON FULL OF INTERESTING EVENTS.

Greatest List of Artists Ever Heard Here Booked to Appear—Recitals and Concerts Numerous—Music Festival the Principal Topic of Discussion—Musicians' Club Holds First Musicale of Season—Notes of Interest.

Newark, N. J., October 18, 1915.

What bids fair to go on record as the greatest musical season Newark has ever known has now commenced. Local musicians and music lovers have witnessed the beginning of a long series of musical events unparalleled in the past, and which, when the season is over, will stand as a credit to the promoters as well as to the faithful and enthusiastic supporters who through their attendance will have helped to make the season here a notable success.

THE NEWARK FESTIVAL.

Most important of all is the progress being made daily by the Newark Music Festival Association preparatory to the series of brilliant concerts promised for May. As has already been announced in these columns, the Newark Festival is to open Newark's 250th anniversary celebration. Six concerts are to be held in all, including four evening performances on May 1, 2, 3 and 4, and two matinee concerts, May 3 and 4. They are as follows:

Monday night, May 1.—"American Composers' Night" The first half hour which has been allotted the city, will be devoted to speeches by public officials, including, in all probability, the President of the United States. The gigantic chorus of nearly 2,000 voices, and orchestra of at least 100 musicians, will present the works of American composers; the composers themselves will be invited to be present. On this same evening will be produced the three winning American compositions in the Festival Choral Prize contest, for the best of which a prize of \$500 has been offered by the Tri-City Festivals (Paterson, Newark and Jersey City). The soloists already engaged for this evening include Anna Case, soprano of the Metropolitan Opera Company, who also sang at last year's festival, and Merle Alcock, contralto, who has won such a notable success during the past year in festival and concert work. Other soloists will be announced later.

Tuesday night, May 2.—"School Children's Night." A school children's chorus of some 3,000 or 4,000 pupils from the Newark public schools is now being organized for this occasion under the personal direction of Louise Westwood, supervisor of music in the Newark public schools. Several young soloists will be heard at this time.

Wednesday afternoon, May 3.—Symphony matinee. The large orchestra under the direction of Conductor C. Mortimer Wiske will present a novel and interesting program. Noted soloists, among them Ethel Leginska, the popular English pianist, will be heard.

Wednesday night, May 3.—"Opera Night." In addition to the work of the chorus and orchestra a quartet of well known soloists from the Metropolitan Opera Company have been booked to appear. Those to be announced this week are Frieda Hempel, coloratura soprano; Margarete Ober, contralto, and Allen Hinckley, bass. The name of the tenor soloist will be published later.

Thursday afternoon, May 4.—"Popular Matinee." Several soloists of international reputation will be heard with the full orchestra.

Thursday night, May 4.—"Tri-City Night." On this occasion the Paterson and Jersey City Festival Choruses will combine with the Newark singers making a united choral body of some 3,000 or more voices. A feature of this evening's program will be the second presentation in this country of Berlioz's "Requiem," which in addition to the tremendous chorus, calls for an orchestra of 200, including four brass bands and ten pair of tympani. Noted soloists will also be heard at this time making the finale of the series of festival concerts a fitting conclusion to one of the greatest, if not the greatest and most elaborate festivals ever offered in this entire country in recent years.

WORK OF THE NEWARK CHORUS.

Every Wednesday night the Newark singers, 1,000 strong, are rehearsing the works to be produced next May. The Berlioz "Requiem," which is to be sung in Latin, is being studied very thoroughly and the singers are making splendid headway. An attractive arrangement of the "Hallelujah Chorus" from "The Messiah" is also being studied in ad-

dition to a choral from "Euryanthe." The numerous other works to be sung will be taken up later on.

JUDGES OF FESTIVAL PRIZE COMPOSITION ANNOUNCED.

Much speculation has been heard as to the selection of the judges for the Festival Prize Composition Contest which was announced last summer and which closed Friday. A prize of \$500 is offered by the Tri-City Festivals (Newark, Paterson and Jersey City) for the best composition on an American subject and written by an American citizen, arranged for chorus, and orchestra with solo parts. Fourteen compositions from various parts of the United States were submitted, no two touching upon the same subject. In addition to the prize winner, the second and third choice of the judges will be produced and published, the composers receiving a royalty on the sales therefrom.

The judges, heretofore unannounced, are Josef Stransky, conductor of the New York Philharmonic Orchestra, and known the world over as an authority particularly on orchestral work; Louis Koemmenich, conductor of the New York Oratorio Society, and an authority especially on choral works, and C. Mortimer Wiske, conductor of the Newark, Paterson and Jersey City festivals and a recognized judge of both choral and orchestral compositions. Mr. Wiske was formerly assistant conductor under the late Theodore Thomas.

It is expected that the judges will make their decision within the next few days.

ELIZABETH ORGANIZING FESTIVAL CHORUS.

Because of the long ride which they are forced to take every week to rehearse with the Newark Festival Chorus, Elizabeth singers have asked for a separate rehearsal every Tuesday night in Elizabeth. This is now being arranged for, and judging from the applications being received daily a large choral body will also soon be rehearsing there. These singers will study the same music as is being sung in Newark and will be brought to this city at the time of the festival to join with the other choral bodies. C. Mortimer Wiske has arranged to conduct this organization personally.

MORRISTOWN ORGANIZES FESTIVAL CHORUS.

Morristown, too, has asked that a festival chorus be organized there. Tonight the first rehearsal of the Morristown singers will be held under the direction of Sidney A. Baldwin, who has been appointed one of the assistant conductors. This body, which will meet every Monday night, will join the Newark singers at the time of the festival.

OSSIP GABRILOWITSCH'S RECITAL.

The first musical event of importance in the Oranges this season was the recital last Friday evening of Ossip Gabrilowitsch, the pianist, in the auditorium of East Orange High School. A large audience attended, finding Mr. Gabrilowitsch in particularly happy mood. He aroused much enthusiasm through his masterful playing.

WITHERSPOON HEARD.

Last Monday evening was given the first lecture-recital in the course of the Newark Center of the Lecture Division of Columbia University, in the lecture room of the First Presbyterian Church. David Bispham, baritone, who had been engaged to appear on this evening, was unable to do so owing to illness. In his stead Herbert Witherspoon, basso, was substituted.

Mr. Witherspoon, who was one of the soloists at the Music Festival last May, opened his program with explanations of the origin and story of the compositions. His program was splendidly rendered and enthusiastically received.

MISCHA ELMAN'S CONCERT.

Mischa Elman was heard in recital Monday evening, October 11, in the Palace Ballroom, a large audience gathering to hear him. Poor management and the fact that the violinist had difficulty with two strings were disappointing features. However, Elman was at his best and responded time and time again with encores to satisfy the enthusiastic audience. His numbers included the Vivaldi and the Goldmark concertos, the Sclero variations on a Mozart theme, a group of shorter numbers and Sarasate's "Zigeunerweisen"; also the Sam Franko arrangement of the Bach "Arioso," in which he displayed beautiful breadth of tone. In the Wieniawski caprice, in E flat major, arranged by Kreisler, the Chopin nocturne, op. 27, No. 2, arranged by Wilhelmj, and the piquant country dance by Weber, arranged by Elman himself, Mr. Elman was superb. He also played "A Night in May," a charming arrangement of a fourteenth century melody by Elman, his own "Swing Song" (both still in

manuscript); the Dvorak "Humoresque," Kreisler's rondino on a Beethoven theme, and finally the "Schoen Rosmarin," also by Kreisler.

NEWARK MUSICIANS CLUB HOLDS MUSICAL.

On Saturday night, October 9, the Newark Musicians Club held its first monthly musicale of the season in Lauter Hall. An unusually large audience was present and the musicians took advantage of this opportunity to meet and converse with one another.

The meeting was opened with a brief address of welcome by the president, Thornton W. Allen, who outlined the plans of the organization for the ensuing year. The following musical program was then offered:

Two pianos (for four hands).....Selected
Alexander Berne and Irvin Randolph.

Soprano solos—
Ah! Sad, Indeed, My Heart.....Tchaikowsky
A Bowl of Roses.....Clarke
Beas Schweinfest.

Trio—
Romance.....Rubinstein
Orientale.....Cui

The Brannin Trio.
(Franklin Brannin, violin; Robert Atwood, cello;
Irene Atwood, piano.)

Contralto solos—
Eros.....Kurstainer
Somebody Loves Me.....Cox
Mary Potter.

Piano solo, Pastorale, with variations.....Mozart
Carl Giese.

Violin solos, Indian Sketches.....Burleigh
Sun Dance, The Wigwam, The North Wind, Over Laughing
Waters, and To the Warriors.
Dora Becker Shaffer.

Tenor solos—
Romanza (Les Huguenots).....Meyerbeer
I Cannot Help Loving You.....Johns
Charles Tamme.

Trio, Contretanz.....Gade
The Brannin Trio.

Mildred S. Allen and Sidney A. Baldwin were the accompanying artists.

After the concert the members and their guests adjourned to the new clubrooms in the Wiss Building, where an informal reception was held.

NOTES.

Last Saturday evening Mr. and Mrs. Paul Petri gave another of their interesting informal musicales and receptions at their studios, 847 Broad street. A good sized audience listened to a delightful program. Mrs. Petri (Lillian Jeffries Petri) opened the program with a brief discourse on songs and the relation of words to music. The tenor, with Mrs. Petri at the piano, gave an original interpretation of various numbers, which the audience by its applause thoroughly approved of. Such affairs as these should be encouraged, for they must prove not only an incentive to the artists to work harder, but also an excellent opportunity for the musicians to meet oftener together.

Ernestine Schumann-Heink will be heard at the Krueger Auditorium, Friday evening, November 12.

May Peterson, soprano, is booked to appear at Wallace Hall on Wednesday evening, December 1.

Marcella Sembrich will sing in recital at the New Armory in Orange on December 17.

John McCormack will be heard in the First Regiment Armory in recital on Tuesday evening, November 23.

Johanna Gadske's Newark recital will take place in the Palace Ballroom on Thursday evening next.

At a concert to be given in the Central High School, on Wednesday evening, November 10, for the benefit of the Home for Incurables, the following soloists are to appear: Dorothy Howkins Burke, soprano; Mary V. Potter, contralto; Howard Pascal, tenor; John B. Hamilton, baritone; Arthur L. Walsh, violinist; J. M. Gloeckner, cellist; W. A. Theur, pianist.

Nellie Melba will sing at the Krueger Auditorium on Wednesday evening, October 27.

Russell S. Gilbert will give a recital of his own compositions at the Woman's Club, East Orange, on Thursday evening, October 28.

T. W. A.

No Musical War.

A singer who recently passed an evening at the house of a lady stayed late. As he rose to go the hostess said:

"Pray, don't go yet, Mr. Basso; I want you to sing something for me."

"Oh, you must excuse me tonight; it is very late, and I should disturb the neighbors."

"Never mind the neighbors," answered the lady, quickly; "they poisoned our dog yesterday."—Tit-Bits.

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JERSEY CITY FESTIVAL ASSOCIATION ELECTS OFFICERS.

Prominent Names Head List of Officers and Members of the Board of Directors—First Chorus Rehearsal Thursday Evening—Soloists Announced—Judges of Choral Prize Named—Notes.

Jersey City, N. J., October 19, 1915.

Plans for the Jersey City Music Festival are now being pushed forward with great vigor and enthusiasm. What at first was believed merely a dream of the promoters is now acknowledged a certainty. Jersey City is at last actually to have a music festival and a series of concerts such as has never been given in this city before.

The festival will be held in the Fourth Regiment Armory on the evenings of May 9, 10 and 11, with an additional matinee performance on May 10, at which a school children's chorus of several thousand voices will participate under the direction of Moritz E. Schwartz, supervisor of music in the Jersey City public schools. C. Mortimer Wiske, the conductor of the Newark and Paterson festivals, will also direct the remaining Jersey City concerts.

The opening night will be "American Composers' Night," the entire program being devoted to the works of native composers. On this evening the three successful choral compositions, for the best of which a prize of \$500 has been offered, will be produced. Josef Stransky, conductor of the New York Philharmonic Orchestra, and Louis Koemmenich, conductor of the New York Oratorio Society, together with C. Mortimer Wiske, the festival conductor, have been selected as the judges, and will announce their decision in the near future. One of the soloists already announced for this first program is Anna Case, soprano of the Metropolitan Opera Company. The other soloists will be announced later.

Wednesday night, May 10, will be "Opera Night," and a quartet of soloists of the Metropolitan Opera Company, including Frieda Hempel, coloratura soprano, and Allen Hinckley, bass, are to take part. As on the first night, the large local chorus and the monstrous orchestra will be added features.

Thursday evening, May 11, will be known as "Tri-City Night," and at this time the Newark and Paterson festival choruses will combine with the Jersey City singers here, making a total chorus of 3,000 voices. A question puzzling the association just now is where to put all of the singers; but it is believed this problem can be adjusted.

The matinee, as mentioned above, will be held on Wednesday afternoon, May 10, when several celebrated soloists will also be heard in addition to the large school children's chorus and the orchestra.

JERSEY CITY FESTIVAL ASSOCIATION ELECTS OFFICERS.

At a meeting of the Jersey City Music Festival Association, held yesterday evening, the following officers and members of the board of directors were elected for the ensuing year:

Col. George T. Vickers, president.
Livingston Gifford, Hon. Gilbert Collins, Henry E. Niese, vice-presidents.
Daniel E. Evarts, treasurer.
Thornton W. Allen, secretary.
Board of Directors: Hon. Robt. S. Hudspeth, Judge George G. Tennant, Judge Mark A. Sullivan, Hon. Carl G. A. Schumann, Joseph A. Dear, Hon. Lawrence Fagan, Senator Austen Co'gate, John Hedden, Dr. Gordon K. Dickinson, Hon. Edward I. Edwards, Hon. Thomas F. Martin, Hon. Pierre P. Garven, Dr. Henry Snyder.
Advisory Board: Moritz E. Schwartz, chairman; Lucy Nelson, vice-chairman; Jesse Lockhart, secretary.

FIRST REHEARSAL OF THE JERSEY CITY CHORUS.

Thursday night, the Jersey City Festival Chorus will hold its first rehearsal of the season. Because of the fact that so much depends on the chorus, every effort is being made to enlist new singers and to make the choral body a large one. Singers who have not yet joined are urged to make application on Thursday evening at the rehearsal, which is to be held in the auditorium of Grammar School No. 11, Bergen square, at 8 o'clock, or leave their name, address, part sung, stating if voice is high or low, at Lauter's piano store, 149 Newark avenue. Membership cards will be forwarded upon receipt of applications.

T. W. ALLEN.

PATERSON FESTIVAL CHORUS REHEARSING.

Paterson, N. J., October 16, 1915.

Members of the Paterson Music Festival Chorus are rehearsing every Monday night, preparing for the monstrous festival, which promises to eclipse anything of its kind that city has ever known.

The Paterson Orpheus Club has decided not to give its usual series of concerts this year, but to join in a body the Paterson Festival Chorus. Other organizations are also expected to join in a body later.

Frieda Hempel, coloratura soprano, and Allan Hinck-

ley, bass, both of the Metropolitan Opera Company, are the first soloists announced for the Paterson festival concerts.
T. W. A.

Godowsky's First Recital Attracts Overflow Audience.

One wet Sunday afternoon in September, 1912, at Bad Ischl—the little Salzkammergut town that has been the summer home of so many Viennese musicians for the past few thousand years—Leopold Godowsky showed me three manuscripts. I looked them through. My eyes bulged out. "But," I objected, "even you can't play those things." "Well," said Godowsky, "I have not had time yet to get more than one of them under my fingers." And he played that one. It was the "Künstlerleben," the same one that he played at last Sunday's recital in Aeolian Hall, New York. Anyone who hears Godowsky play this must realize its tremendous difficulties, but one must actually see the music to realize that technically it is probably the most difficult work ever written for piano. In fact, Godowsky might almost be said to have invented a new style of composing for the piano. There is almost as much polyphony as in



LEOPOLD GODOWSKY.

an orchestral score. The only trouble is that after he has written them there is, beside himself, only an infinitesimal portion of this world's population able to play any of these works.

The "Künstlerleben," which ended his program, was only the focus of the afternoon. He began with the "Appassionata," played the first book of Brahms' "Paganini Variations," Chopin sonata in B minor, other Chopin and Liszt numbers and one of those arrangements of his own for the left hand alone which, as Napoleon once said, are "magnificent, but not war."

Leopold Godowsky has a faculty of doing some things on a piano which apparently nobody else has ever thought of doing. I suppose I have heard the Brahms Paganini work a dozen times by as many different masters, but Sunday in certain of the variations Godowsky produced some effects that were absolutely novel and as beautiful as they were new.

There was no room on the floor or in the boxes, and the stage had some two hundred persons on it. After each group he played an encore—Brahms' "Caprice" for one, in an astonishingly fresh and interesting dress—and when the concert was over, the whole audience walked as close to the stage as it could and stood there until the good natured pianist had added four or five extra numbers to a program long and exacting in itself. It made one think of the great Beethoven Saal in Vienna, where the same thing has occurred every time Godowsky has played there during the last ten years. Speaking mildly—very mildly indeed—one has a right to say without fear of exaggeration that his first New York recital of the season was a huge success.

BYRON HAGEL.

[Byron Hagel is not entirely unknown to readers of the MUSICAL COURIER. His opinions have occasionally appeared in these columns. He is a great music lover, so much so that he makes it a rule never to go to more than one concert a week. The above is the first of a series of short articles on these concerts which Mr. Hagel will write for the MUSICAL COURIER during the season just beginning.—ACTING EDITOR.]

Salvatore de Stefano's Harp Recital at Spence School.

Salvatore de Stefano, the brilliant Italian concert harpist, gave a harp recital at the fashionable and exclusive Spence School in New York, Monday, October 18. This

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was the second recital at the school this season, and a special feature was made of Signor de Stefano's playing, as he was reengaged from last year.

Mildred Dilling Returns.

Mildred Dilling, the New York harpist, has returned from the West after a summer filled with successful concert engagements along the Pacific Coast and en route.

Among her appearances in Chicago while returning might be mentioned recitals at the Nineteenth Century Club, Woman's Club, River Forrest Club.

Upon her arrival in New York, Miss Dilling played at a musicale given at the home of Mrs. Howard F. Whitney, at Glen Cove, L. I.

Following are some of the press criticisms which followed Miss Dilling's Western appearances:

MILDRED DILLING'S FINE HARP RECITAL.

DistinGuished New York Artist Delights Large Audience at St. Francis Hotel.

A most distinguished and representative San Francisco audience of musical and society people completely filled the Colonial Ball Room of the Hotel St. Francis, Monday afternoon, to listen to Mildred Dilling's initial harp recital.

We all love the harp, and we love to think of it as the aesthetic symbolism of all that is beautiful in the world of music, and yet we scarcely hear the instrument outside of the symphony orchestra. Consequently, yesterday's recital was a feast, not only because it gave music lovers a peep into the altogether too limited harp repertoire, but it proved that Miss Dilling is not only a harpist, but she is a musician and an artist of rare attainments, which fact was disclosed in her first number—Bach's "Bourree" from the violin suite, transcribed by Saint-Saëns for the piano, and played from the piano score with such ease, rhythm and skillful pedalling.

In her playing of the "Song of the Boatmen of the Volga," her command of the great variety of tone color and dynamic control upon the harp was a revelation to musicians. Other numbers which gave great pleasure were Debussy's shimmering arabesque (also written for the piano), Chopin's G minor prelude (the short one with the magnificent chords), Hasselman's "Les Follets," which challenges description, at least in words, although as I listened to the witchery of Miss Dilling's playing of this number my mind saw a sea of dandelion seeds, ghostly white, wafted over the hills on the summer breeze. The whole thing was of such exquisite delicacy that it was not like the music of this earth, but more like the melody in a dream, which is hopelessly lost upon awakening. It is to be hoped Miss Dilling will return next season, and give a series of recitals.

An audience of more than 5,000 persons heard Mildred Dilling, harpist, . . . in the opening Sunday afternoon concert of the fall season at the Hearst Greek Theatre, University of California. Miss Dilling played from Bach, Chopin, Hasselmans, Durand and Pierre. Her tone was lovely and her numbers showed the great possibilities of the instrument, which carried well in the outdoor theatre.—San Francisco Examiner, August 23, 1915.

Von Ende School Notes.

Lucille Collette, the splendid violinist, pupil of Thibaud, is the latest addition to the violin faculty.

Monday evening, October 25, at 8.30 o'clock, Arthur Hartmann, the famous violinist, one of the new members of the master faculty, gives a violin recital, assisted by Francis Moore at the piano.

Wednesday afternoon, October 27, there will be a faculty recital at the Wanamaker Auditorium, introducing Lucille Collette, violinist; Charles Norman Granville, baritone, another addition to the faculty and Lawrence Goodman, pianist, who is rapidly forging his way to the front rank of pianists and teachers.

Percy Hemus' Pronounced Americanism.

Percy Hemus' "Americanism" is pronounced. It is doubtful if any singer before the public is doing any more for American song composers than this well known baritone. A card recently issued by Mr. Hemus in striking lettering says:

"You have heard the great singers of other nations, now hear, Percy Hemus, 'America's Baritone.'"

Florence Austin Heard at Chickering Hall.

Florence Austin, the violinist, appeared as soloist at Chickering Hall, New York, on October 9, Paul Dufault, tenor, sharing the program with her. Miss Austin's numbers consisted of the following: "Reverie," Vieuxtemps;



FLORENCE AUSTIN,
Chauffeur.

"Hejre Kati," Hubay; "Melodie," Tschaikowsky; "Minuet," Boccherini-Musin, and "Valse de Concert," by Musin.

Miss Austin pleased her audience greatly and had to play an encore, "Liebesfreud," Kreisler. She was accompanied by Edna Rothwell. The above snapshot was taken in Minneapolis, where Miss Austin was acting as chauffeur in her mother's electric car.

National Opera Club Meets.

The first meeting of the National Opera Club of America, Baroness Katherine Evans von Klenner, founder and president, took place in the grand ballroom of the Waldorf-Astoria Hotel, New York, October 14, with Alice Verlet as guest of honor. Originally announced for the Astor gallery, the gathering assumed such large proportions that it had to adjourn to the ballroom. The subject considered was "Russian Opera," the program being opened by a splendid paper, "The Opera of the Moujiks" by the president, Baroness von Klenner.

Mme. Niessen-Stone sang a Tschaikowsky aria with beautiful interpretation and temperament. Bernardo Olshansky, baritone, sang folksongs and operatic arias by Tschaikowsky, Glinka and others, ably supported by Edward Rechlin at the piano. Beatrice Horsburgh, violinist; Paul R. Freisinger and Josephine Wehn, all appeared on the program, the two latter in talks on Russian opera. There was special praise for Miss Wehn's fine paper. Every vocal number was sung in the original Russian.

Mme. von Klenner lays emphasis on the fact that this is

not a musical club to entertain the members; not at all. Rather is it a grand educational movement, laid out on broad lines, and affording all manner of information as to the opera of the various nations. She personally disclaims any credit for the wonderful success accruing to this movement for the dissemination of opera, saying that it simply fulfills a public demand. There are now eight hundred members in this club, with applications constantly coming in. A body of members have subscribed to the entire season of the Boston Grand Opera performances under the direction of Max Rabinoff.

Mme. von Klenner has been selected to represent the club and deliver an address on national opera at the Syracuse State Federation meeting, November 9.

Assisting as accompanists in the foregoing meeting were Romualdo Sapio, his daughter, Olga Sapio, and Mr. Rechlin. Needless to say their duties were ably performed. The chorus of women's voices closed the program, singing the "Reapers' Chorus" from Tschaikowsky's opera, "Eugen Onegin."

CHICAGO SYMPHONY ORCHESTRA PLAYS IN LOUISVILLE ARMORY.

Unusually Large Audience in Attendance—Music Notes.

Louisville, Ky., October 13, 1915.

One of the largest audiences that ever assembled in this city for a musical occasion heard the concert of the Chicago Symphony Orchestra, under the direction of Frederick Stock, in the Armory here on October 1. This concert is the first in the series to be given by the Redpath Musical Bureau, and its success is highly gratifying to those who are interested in placing the best attractions within the reach of those whose purses are but moderately filled. Mr. Stock's program included the "Lenore" overture, No. 3; the Tschaikowsky "Pathetic" symphony; the Forest Music from "Siegfried," the "Ride of the Valkyries," the finale to "Die Götterdämmerung," and a fantasia for harp and orchestra, by Dubois. Enrico Tramonti, the soloist, aroused the audience to such a pitch of enthusiasm that Mr. Stock was compelled to allow an encore, when Mr. Tramonti played "L'Harp Eolienne," by Godfroid. While nothing new was offered on the program, it was pleasing to the large audience, and at the conclusion Mr. Stock was recalled to acknowledge its appreciation.

The first concert of the faculty of the new Conservatory of Music was given on October 7, by Martha Minor Richards, the vocal teacher of the school. The recital room of the conservatory was well filled and Mrs. Richards' singing was greatly enjoyed. She gave a number of operatic arias, both classic and modern, and groups of well chosen songs, both foreign and in English. Her accompaniments were played by Frederic Cowles.

The Louisville Music Teachers' Association met in the Wurlitzer Hall recently, with a good attendance. The president, Clement Stapleford, congratulated the association upon having obtained standardization of music in the public schools last year. An effort was initiated to form a State Federation of Music Teachers' Associations, and Caroline Bourgard, supervisor of music in the public schools of this city, was authorized to put the project in motion.

The biggest musical event of the season is the coming of Max Rabinoff's Boston Grand Opera Company, which is to give four performances here on October 14, 15 and 16. The operas to be given are the "Love of Three Kings," "The Dumb Girl of Portici," "Madame Butterfly" and "Carmen." The interest in this engagement is great, not only in the city but throughout the State, and indications are for a capacity house at each performance. The addition of the Pavlova Ballet is a strong feature.

K. W. D.

Willy de Sadler in New York.

Willy de Sadler was born in Russia in 1871. His father, Login de Sadler, was a pianist, accompanist, and language teacher in the Imperial Conservatory in Petrograd. His mother was the well known dramatic singer, prima donna in Italy, the first Fricka in Bayreuth, the German, Prussian and Saxon Royal Kammersängerin, Friederike Grün. She is living in Russia now, eighty years old, and can still sing. Richard Wagner wrote once in a dedicatory letter: "Fricka Grün (green), thou shalt bloom forever!" His prophecy was truly spoken. She was one of the most industrious pupils of Francesco Lamperti in Milan. She sang the roles of Leonore in "Trovatore," Donna Anna, Norma, and Fidelio. She was also the first to sing Elizabeth ("Tannhäuser") in Italian.

As one may imagine, Willy de Sadler had a very good musical education. For eight years he studied singing with his mother, then sang for a number of years in concerts in Russia. After this he continued and completed his studies in Germany and Italy, especially in a pedagogical way. He sang in Germany, Austria, London and Paris. Willy de Sadler was a music teacher in Berlin for ten years, teaching in a music school at Charlottenburg, at the Krüger Conservatory, and privately. His pupils are of the first rank, among them being Anna von Pilgrim, coloratura soprano, concert and oratorio singer in Berlin; Lucy Rose, coloratura soprano, Trier opera; Berthold Pusch, baritone, opera in Germany, already very well known, having sung in Russia, Paris and London; Richard Kube, concert tenor in Berlin; and Gustav Graske, a very promising contrabass in opera (the latter three are now at the front); Trude Smidt-Annaberg, contra-alto, concert singer and teacher in Berlin; Reni Conrad, operette in Wiesbaden, and many others.

In 1912 Willy de Sadler married one of his vocal pupils, Ellen Troensegaard, from Copenhagen. They went to Paris for the special purpose of devoting all of Mr. Sad-



WILLY AND ELLEN DE SADLER,
Teacher and singer.

ler's time to the training of his wife's exceptional voice, but even there pupils came to him from far away America and various other lands of the earth. Ellen de Sadler sang in Paris, Russia, Norway and Denmark with much success.

Then came the war. Paris was deserted. Willy de Sadler and his wife came to New York. Here she will sing, while he will seek for himself a new niche in which to pick up and pursue that unvarying success as a vocal teacher which has attended him wherever he has been.

Buccini School of Languages in New Quarters.

Emma Buccini, the well known teacher of the Italian language and diction for singers, has opened her new studio for the season, 1915-1916, at 166 West Seventy-ninth street, New York.

Miss Buccini specializes in teaching the art of diction to singers, which not only enables the students to speak the language correctly and fluently, but also aids them in singing with sentiment and understanding.

Besides her personal classes in the Italian language and diction, Miss Buccini has a number of teachers, who will instruct pupils in German, French and English.

New Yorkers to Hear Christine Miller in Recital.

Christine Miller, the contralto, will give her annual New York recital in Aeolian Hall, Tuesday afternoon, November 23. At the present time Miss Miller is on a recital tour of the Pacific Coast.

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RABINOFF OPERA COMPANY ENTHUSES LOUISVILLE AUDIENCES.

Southern City More Than Pleased With Boston Company Productions.

Louisville, Ky., October 15, 1915.

Enthusiasm would be a mild term to describe the sensation created by the appearances here of the Boston Grand Opera Company with the Pavlowa Russian Ballet, under the management of Max Rabinoff, at the Masonic Theatre on Thursday, Friday and Saturday of this week. The performances were, in the completeness of detail and perfection of presentation, superior to anything ever offered in this city before, the entire equipment being identical with that which is to attend the New York engagement. For historical accuracy and beauty of effect the scenic portion of the production was excellent. The choruses were notable for their vocal work and personal appropriateness, the orchestra rendered admirable support, and the ensemble cannot be too highly praised.

On Thursday night, Auber's "La Muta di Portici" was given with Anna Pavlowa in the role of Fenella, Giovanni Zenatello as Masaniello, Felice Lyne as Elvira, and Thomas Chalmers in the part of Pietro. Mme. Pavlowa's pantomime, as the Dumb Girl, was a revelation of mimetic expression. Her exquisite body was vital with every phase of meaning and she invested the personality of the unfortunate maiden with a pathetic grace that was impressive and illuminating. The flute like quality of Miss Lyne's voice is delightfully adapted to the florid music of Elvira's role, and her acting, also, brought her into instant sympathy with her auditors. Giovanni Zenatello was in superb voice, and, from the moment of his first appearance upon the Neapolitan coast, to the last note of his exhortation, he carried his hearers with irresistible power. Not only was his vocal expression in harmony with Masaniello's character, but the manliness of his acting crowned the role with warmth and dignity of charm. Although the part of Pietro affords but few opportunities for an artist of Mr. Chalmers' ability, he won great favor for the brilliancy of his voice and his well conceived portrayal of the character. Giorgio Michailoff, Paolo Ananian, Frederico Ferraresi, Giorgio Puliti and Fely Clement completed the cast, and the entire Russian Ballet was seen in the various dances of the opera, which was conducted by Agide Jacchia.

On Friday night Montemezzi's tragic opera, "L'Amore dei Tre Re," was heard by an audience even more enthusiastic in its expressions of approval than that of the previous evening. Luisa Villani's Fiora was one of the most beautiful performances ever witnessed here. The warm, tender, appealing quality of her voice in the emotional passages, and the tragic intensity of her passion in the more sombre moments revealed the artist and the commanding singer. Her voice is capable of marked gradations of expression, and she is complete mistress of it. Her acting was fully equal to her vocal ability. George Baklanoff captivated his hearers with his magnificent presentation of Manfredo. Physically he is the ideal commander, and his interpretation of the part was instinct with noble power. Much has been said of his voice, of its immense volume and its heart penetrating quality. To the rare beauty of Montemezzi's music he gave a vitality that made it a living force, and his auditors were thrilled. Jose Mardones' majestic presence, his sonorous voice, his noble conception, made his portrayal of the blind Archibaldo one long to be remembered. While Zanco de Primo labored under a very evident nervousness during the first and second acts, he revealed himself to better advantage in the last, and received his portion of the demonstration which greeted the singers. The house echoed with "Bravos," curtain call after curtain call testified to the feelings of the assembly, and the excitement exceeded anything ever witnessed at any musical production in Louisville. Roberto Moranzoni received sincerely appreciative applause, as conductor, and if the audience could have had its way it would have cheered separately every man in the orchestra for the magnificent part it played in the whole effect. Following the opera, the classic ballet of Gluck's "Orpheus and Eurydice" was given by Anna Pavlowa, Alexandre Volinine, and the complete ballet, the part of Orpheus being sung by Elizabeth Campbell, and that of Eurydice by Phyllis Peralta, Adolph Schmid conducting. The enthusiasm which had prevailed during the earlier portion of the evening continued through the ballet, and the exquisite scenes were applauded as vigorously as the previous tragedy had been.

The sensation of Saturday's performances—indeed, it might be said of the entire season—was the Butterfly of Tamaki Miura, the Japanese prima donna. Mme. Miura does not act Butterfly, she is Butterfly. She possesses an innocent, virginal voice of surprising volume in the upper register, but it was not so much her vocal as her dramatic ability that electrified her audience and caused the demonstrations that called her before the curtain a round dozen times after the first act. Her capture of her hearers was

instantaneous and complete, and the infinite pathos of the last act cannot be described in cold words. Mme. Miura will be the standard for the measure of future interpretations of Cio-Cio-San here. Riccardo Martin's voice seems to improve with each hearing. Naturally, many personal friends had assembled from various parts of his native State to hear him, and his reception was vociferous and sincere. It is too late in Mr. Martin's career for any one to offer an opinion of his artistic achievements, but it can be said that he probably never sang Pinkerton better than in this performance. Thomas Chalmers deepened the already most favorable impression made by his earlier appearance, and the Suzuki of Elvira Leverone deserves more than a passing compliment. The "Nut Cracker" ballet, with Pavlowa, Volinine, Plaskovietzka and the Ballet Russe, of Tschaikowsky, followed the opera, and was an ocular delight as well as a musical pleasure.

As Carmen in the concluding performance, Saturday night, Maria Gay scored a triumph, both vocal and dramatic, while the Micaela of May Scheider was one of the most charming offerings of the series. At the last moment George Baklanoff was substituted for Chalmers as Escamillo, and created a furore by his magnificent rendition. The demand for an encore of the "Toreador" song was so insistent that the rules were suspended to allow a repetition. Belle Gottschalk, as Frasquita, made that part one of the features of the evening, and the other roles, filled by Fely Clement, Alfred Kaufman, Giorgio Puliti, Paolo Ananian and Pietro Audisio, rounded out a presentation

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December 17	February 25

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CLARENCE BIRD	ROSA OLITZKA
ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IGNACE PADEREWSKI
GERALDINE FARRAR	MARIE RAPPOLD
ANNA FITZIU	ANDREA DE SEGUROLA
MABEL GARRISON	ALBERT SPALDING
MARIA GAY	THEODORE SPIERING
JOSEF HOFMANN	ANDRE TOURET
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of "Carmen" that will never be forgotten here. As Don José Riccardo Martin is celebrated over two continents, and has run a gauge of critics that leaves nothing to be said. His voice was even more beautiful than in the afternoon, and, both in the tenderer passages and the moments of tragic intensity, his impersonation was that of the great artist.

The Boston Grand Opera Company has given to Louisville, opera in all its metropolitan splendor, and the public has appreciated the fact. Hundreds were turned away from the doors at each of the Saturday performances, and the whole engagement will always be pointed out as marking an era in the musical history of this city.

K. W. D.

Mme. Fremstad's Only New York Recital This Season.

Olive Fremstad's New York recital, her only concert appearance here this season, will take place in Aeolian Hall on Thursday afternoon, November 4. She will present a novel program, selected from her large concert repertoire of songs in German, French, Italian, English and Norwegian.

Immediately after, Mme. Fremstad leaves for Chicago, where she will sing the leading roles in Wagnerian opera at "guest" performances with the Chicago Opera Company. Recitals in cities as distant as Houston, Tex., are to occupy her time after her season in opera.

Mme. Fremstad is under the exclusive management of the Booking and Promoting Corporation, Maximilian Elser, Jr., president.

Mme. Schumann-Heink Begins

Another Triumphant Tour.

Glowing reports have just come from Springfield, Ohio, and South Bend, Ind., where Mme. Schumann-Heink opened the musical season with recitals such as only she can give. Under the auspices of the City Federation of Women's Clubs, the beloved contralto appeared in Springfield on October 8, and to quote the Springfield Daily News, "made a profound impression that will live in the memory of those who came under the spell of her liquid tones." The contralto was greeted, as ever, by a capacity house of intense enthusiasm that stormed the platform at the close of the program and demanded encore after encore of the generous diva.

Messrs. W. P. McHenry and F. H. Ingersoll, of South Bend, gained the lasting gratitude of that city by bringing Schumann-Heink there on October 11, and another capacity audience welcomed the noted prima donna. Once again she received an ovation, speaking of which the South Bend Tribune said: "We are at a loss for superlatives, for none of them can express the wonderful range, richness and power of her voice. Last night, Schumann-Heink seemed to establish a sweet clairvoyancy between herself, her accompanist and her audience, while her sheer joy of singing communicated itself to those around her."

Before coming to New York for her annual recital on November 2, Mme. Schumann-Heink will give concerts in Fort Wayne, Toledo, Providence, Reading and Baltimore; each of those cities looks forward to her coming as one of the brilliant and satisfying events of the musical calendar.

Music in War Time.

To kill two birds with one stone, and do it effectively—not in the half hearted way abhorrent to good sportsmen—this is the aim of the committee for music in war time.

On the one hand, the committee gives paid work to musicians who have been badly hit through the war. On the other hand, it cheers and amuses huge gatherings of soldiers in camps and hospitals, consoles their wives and mothers in "Tipperary" clubs, and keeps up the spirit of the country in general by concerts in huts, clubs and elsewhere.

All this interesting and practical work is controlled by a committee, over which Sir Hubert Parry presides, and which meets regularly under the auspices of the Professional Classes War Relief Council.

Not only does the committee for music in war time organize concerts all over England, it tries to help musicians who are not suitable for camp concert work in other ways; by advice, by offering other work, and by co-operation with other war musical organizations, while in order to find out the aptitude of artists, auditions have been held free of charge.

But this happy state of things cannot go on forever without help. All the hospital concerts and many of the camp concerts are given free; yet every artist is paid a fee and expenses, and the finances of the committee have therefore been reduced to a very low ebb.

If every one who reads this simple statement could hear one of our concerts, there would be no lack of money to continue the work.

Perhaps the hospitals are the most striking and touching sight. The weariness and weakness of many in the audience seem to vanish as if by magic as the music goes on. Men who at the beginning could scarcely trouble to listen are, before the end, laughing and clapping as vigorously as the soundest, and joining as heartily in the choruses. At one Red Cross hospital a patient who had recently had his leg amputated "obliged" with a sword dance around his crutches, and at the end stood and picked them up amid thunders of happy applause! The camp audiences defy description, but any one who has seen one will not be content until he has enabled this wonderful musical work to continue throughout the autumn.

The smallest contribution will be most thankfully received, and should be sent to the Committee for Music in War Time, care of the Music Student, 30 Carlton terrace, Child's Hill, N. W., London.

Malkin School Secures Mme. Kutscherra.

Elise Kutscherra, the well known Lieder singer, has accepted an appointment to teach at the Malkin Music School, New York, and at the same time has signified to Mr. Malkin, the director of the school, her admiration for his ideals as shown in his conduct of the school. Mme. Kutscherra is known both as a singer and teacher of note, an admirable combination for the vocal instructor. Mr. Malkin is fortunate in having secured so adequate an addition to his vocal faculty.

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Dostal Under Winton Management.

Under the management of Victor C. Winton, the well known American lyric tenor, George Dostal, is to be heard extensively this season in concert and recital. Supporting Mr. Dostal on his big tour, which starts in December in the Middle West and continues South to New Orleans and then Northwest to the Pacific Coast, will be a company of assisting artists selected with great care from the array of young talent in this country today. Previous to the date in December when Dostal and his concert company leave on tour, the tenor will be heard in many engagements in and around New York, and in a short tour through the New England States. Gifted with an uncommonly sympathetic and well trained voice of wide range, and possessing an unusual fund of musicianship and extreme artistic earnestness, it is not at all surprising that George Dostal has achieved brilliant success in his operatic career in Italy and in his concert career in this country since his return.

For this season's repertoire Mr. Dostal has incorporated in his programs several new modern French, English and German songs which are seldom heard in this country on account of the extreme high register in which they are written. It has been admitted generally by all who already have heard Dostal sing that his voice is unique in its remarkable range. Although there are some tenors who sing very high notes, it is indeed rare to find a tenor capable of taking an E or E flat above high C, and of attacking it with a delicate pianissimo and then develop a big crescendo which can be sustained for a seemingly incredible length of time, revealing unexpected tonal power, only to be followed with an equally admirable diminuendo. This is a feat often resorted to by Mr. Dostal and one over which critics, singers and public alike have had ample reason to marvel.

Jessie Fenner Hill's Students' Recital.

The first students' recital for this season to be given by Jessie Fenner Hill took place Saturday afternoon, October 16, at the Country Life Permanent Exposition, New York, before a large and appreciative audience. J. Adele Puster, who has been studying with Mme. Hill over two years, showed marked improvement in her work. She sang "Come Down, Laughing Streamlet," Spross, and "Ombre Légère," Meyerbeer. Catherine F. Brown followed with two songs, "Down in the Forest," Ronald, and "Vissi d'arte," Puccini, in both of which she showed excellent control. Miss Brown has been engaged recently as soloist at the Judson Memorial Church, New York. Julianne Herman, another pupil who has had the advantage of Mme. Hill's training for over two years, delighted the audience with a fine rendition of "Voi che sapete," Mozart, and Arditelli's "Il Bacio." Michael Zazulac, who possesses a baritone voice of rare beauty, sang a group of Polish songs and the prologue from "Pagliacci." Although he has studied with Mme. Hill less than one year, he already sings with good style and vocal production. Martha Drier made an excellent impression with her sweet and flexible voice. Her numbers were "Im Herbst," Franz, and "Sudicio," Poncielli. Malvina Herr, a talented young pianist, played an etude by Liszt with dash and brilliancy. M. Adele Rankin, colleague and assistant to Mme. Hill, closed the program with an artistic rendition of the "Bell Song" from "Lakme." She received much applause and responded with an encore. Alberto Bimboni at the piano aided materially in the success of the recital.

Sousa at the Hippodrome.

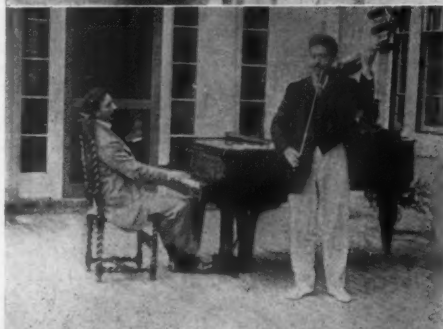
Sousa and his band drew another audience which filled the huge New York Hippodrome, Sunday evening, October 24. The program numbers for the band were the overture to "The Bartered Bride" (Smetana), Sousa's own suite, "Maidens Three," the prelude and Liebestod from "Tristan und Isolde," two compositions by Percy Grainger, Gilbert's new "Shadowland," "The New York Hippodrome" march (Sousa), and "The Warriors" from the "Coppelia" ballet suite. There were nine encores including the old Sousa favorites, "El Capitan," "Stars and Stripes Forever," "Manhattan Beach," etc. The two numbers by Percy Grainger, "Handel on the Strand" and "Shepherds Hey," were warmly received. The work of John Philip Sousa and his band needs no comment—it is too well known.

Assisting on this program were Virginia Root, soprano; Belle Storey, soprano; Orville Harrold, tenor; Nat Wills,

extempore; and the Marimbas from the Hip-Hip-Hooray company, by the courtesy of the Guatemalan government and Señor Mendez, minister to the United States.

Three Master Musicians in the Movies.

These remarkable pictures of three master musicians in the movies were furnished the MUSICAL COURIER by Maximilian Elser, Jr., personal manager for Ernest Schelling. The cinemas of Messrs. Paderewski, Schelling and Kreisler so far have been shown publicly but once, at a benefit performance at the home of Ernesto Fabbri in Bar Harbor. All three of the artists played while the pictures



Photos copyrighted by Alessandro Fabbri.

- (1) KREISLER PLAYING THE "CAPRICE VIENNOIS." (2) FROM THE MOTION PICTURE OF SCHELLING AND KREISLER PLAYING THE BEETHOVEN "KREUTZER SONATA." (3) SCHELLING PLAYING A CHOPIN POLONAISE. (4) PADEREWSKI ABOUT TO PLAY "WARUM" OF SCHUMANN.

were being shown, rendering the exact compositions which they had performed for the film. The Kreutzer Sonata had, of course, been previously played in Bar Harbor by both Schelling and Kreisler.

The fact that Paderewski, Schelling and Kreisler have been filmed has been noticed in many newspapers throughout the country, and Mr. Elser reports that a number of motion picture managers have called on him at the offices of the Booking and Promoting Corporation in Aeolian Hall, with offers for the pictures.

May Peterson Scheduled for Wells College.

May Peterson, the young dramatic soprano from the Opera Comique in Paris, whose New York debut will take place on October 28 at Aeolian Hall, New York, has just been booked by the Music League of America for a recital at Wells College, Aurora, N. Y., early in November.

Russell Diction Classes.

Louis Arthur Russell, of Carnegie Hall, New York, is meeting a call for teaching of English diction this season by organizing special classes and private lesson schedules for phonic and expressive diction for singers and public speakers. Mr. Russell's books, "English Diction for Singers and Public Speakers" (Ditson), "The Singer's Control of English" (Luckhardt) and "The Essential Practice Material for Singers" (Essex Publishing Company) are well established authorities among serious teachers of voice throughout the music centers of the country.

The professional pupils of the Russell studios are invariably commended for their interpretation and their diction, which make especially effective appeal to audiences. The following comments, printed in the MUSICAL COURIER, reflect the general sentiment regarding the Russell studio concert singers.

"One of the features of the evening was the clear enunciation of the singers, showing conclusively that Mr. Russell's work as a voice teacher deserves the highest commendation."

"Mrs. Marshall sang in a voice of sympathetic quality ending with a brilliant high B flat. She, too, sings with ever distinct diction; indeed, all the Russell artist-pupils do that."

"The singers displayed unusually good voices, backed by thorough schooling; in consequence they sang as if they knew their business. All sang in English, with excellent enunciation and style. Some of these singers should make a reputation."

Chamber Music Concert of People's Symphony.

The sixteenth season of the People's Symphony Auxiliary Chamber Music concerts began in the auditorium of the Washington Irving High School, Irving Place and Sixteenth street, New York, October 16. It was filled to the utmost with people standing, both up and down stairs, and the audience was enthusiastic in its applause of the exquisite playing of the string quartet. Mr. and Mrs. Willeke played Corelli's sonata in D minor for cello and piano, and were twice recalled for encores. Preceding the concert Franz X. Arens, musical director of the People's Symphony Orchestra (whose concerts begin this coming Sunday afternoon, at Carnegie Hall) gave a short lecture on "The Significance of Musical Form," which, like all of his previous lectures at these concerts, was interesting and instructive. He spoke of musical form as the architectural basis on which all music is composed, and by means of which it can more readily be understood by the average intelligent listener. He used as an illustration the minuet movement from the Brahms string quartet in A minor (played by the quartet), which he compared to the facade of St. Patrick's Cathedral, with its two towers, the two song-like portions being the towers, with the scherzo in between.

Mr. Arens announced some very tempting programs and artists for the remaining concerts of the series, including the St. Cecilia Club and the Flonzaley String Quartet.

Artists Arriving.

Sunday was a busy day for a while in New York harbor. First the steamship Philadelphia came up with Maggie Teyte aboard, who will join Max Rabinoff's Boston Grand Opera Company, and on the same boat were Mrs. Rabinoff and the little Rabinoff daughter. Hardly an hour later the Ryndam laid up alongside of Hoboken, and Margaret Ober, of the Metropolitan Company, was one of the first ashore. Another member of the same company was the new Bohemian soprano, Erma Zarska, a young lady of striking appearance whose experience has been won at the Bohemian National Opera in Prague. Ian Heytekker, the new assistant stage director, was also on board with Mrs. Heytekker.

Bookings for Hutcheson.

Ernest Hutcheson, who opened his season at Harrisburg, Pa., on October 14, is booked for two appearances with the Chicago Symphony Orchestra, November 19 and 20. On October 26 he plays in Elmira, N. Y., and subsequent engagements include appearances in Chambersburg, Pa.; Brooklyn, N. Y.; Birmingham, Ala.; Washington, Williamsport, Pa., Baltimore, Md., etc. In Brooklyn, Mr. Hutcheson will give four lecture-recitals under the auspices of the Brooklyn Institute of Arts and Sciences. The Australian pianist's New York recital is scheduled for Saturday afternoon, December 4, and for this he is preparing a program of exceptional interest.

The Beardsleys Return.

The pianists, Miltonella Beardsley and her daughter, Constance Beardsley Eldrege, have returned to New York, after a summer spent at Garden City and the Adirondacks, including Lake Placid and Blue Mountain Lake.

Innisfail Quartet Plans.

The accompanying photographs show May Mukle, the cellist, and Nathan Firestone, the new viola player of the Innisfail Quartet. Mr. Gretzen, who was formerly a member of the quartet, has been obliged to return to Boston and so Mr. Firestone has taken his place.

Mr. Firestone is pictured in front of the house where Robert Louis Stevenson lived while in San Francisco.



NATHAN FIRESTONE.

MAY MUKLE.

May Mukle was photographed on the roof of her home, where she has an attractive roof garden.

Rehearsals of the Innisfail Quartet are now being held frequently, preliminary to an active season. The quartet will appear at three concerts, in San Francisco, in Sorsos Hall, November 9, November 23 and December 7, respectively. Other engagements are being booked and a tour is planned later.

Mme. Riheldaffer Begins Season's Activities.

Grace Riheldaffer, the popular soprano, began her season on October 5, when she appeared at the Teachers' Institute, Mercer, Pa. Following the recital she was given a reception, and the management anxiously inquired regarding the possibility of her return next year. December 17, she is engaged to give a recital at James Milligan University, Decatur, Ill. Some of her other early engagements include a re-engagement at Mason City, Iowa, on October 20; second appearance at Warrensburg, Mo., October 22; Deadwood, S. D., October 26; second appearance at Okmulgee, Okla., October 29; Canon City, Colo., November 22;



GRACE RIHELDAFFER.

Salem, Ore., November 29; Everett, Wash., November 30; Boise, Idaho, December 4; Spokane, Wash., December 7; Helena, Mont., December 9, etc.

Among her other re-engagements are at Van Wert, Ohio, on January 28, and on January 31, at Jamestown, N. Y.

Popular Competitive Examinations at Malkin School.

Eighty-six students presented themselves for examination at the Malkin Music School, 10 West 122d street, New York, recently, in order to compete for the six scholarships offered. Although six was the original number designated, so excellent was the work and so marked the talent of a number of the would-be pupils, that Henry Zucker and Bernardo Godere declared themselves willing to accept one each. Manfred Malkin (piano) accepted two, as did also Artur Argiewicz (violin). The others who are to have

charge of the musical education of these fortunate winners of the scholarships are Pietro Florida (voice culture and repertoire), Herman Wasserman (piano), Paolo Martucci (piano), Henry Zucker (violin) and Bernardo Godere (voice culture and repertoire).

Mme. Herz Plays at New York Musicale.

Lavoie Herz, the French-Canadian pianist, recently returned from Europe, presented informally a program of Blumenfeld, Scriabine, Chopin and Brahms works at Mrs. J. Alfonso Stern's initial musicale of the season, 5 West Ninety-first street, New York, Friday evening, October 15. The charming pianist is about to leave for Canada for a long festival tour. She will return to the metropolis later, however, and will then be heard in concert here. That she has ample piano technic at her command and depth of interpretative ability, there was no doubt in the mind of the representative musicians present.

Assisting Mme. Herz were Michael A. Mangers, a Greek dramatic tenor, with voice of splendid caliber, a pupil of Mme. de Rigaud; Giordani Martino, recently of La Scala, Milan, and of the Havana Opera Company, an artist of notably attractive qualities, vocally and interpretatively.

Harry Hirt and Signor Sapio accompanied with customary skill.

Among Mme. Stevens' other distinguished guests were: Mme. Donalda, Paul Dufault, Herwegh von Ende, Mme. Bell-Ranske, Mme. de Rigaud, Walter Bogert, Signor Giordano, P. Martucci, Mabel Beddoe, Orphée Langevin,

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Mr. and Mrs. Mannes Open Ninth Season.

A very large and fashionable audience attended the first concert of the ninth season of sonata recitals given by David and Clara Mannes, violinist and pianist, on Monday evening, October 18, at Aeolian Hall, New York. The program consisted of the sonata in G major, op. 96, Beethoven; sonata in F minor, Locatelli, and trio in E flat major for piano, violin and horn, op. 40, by Brahms. Joseph Franzl, first horn player of the New York Symphony Orchestra (Walter Damrosch, conductor) was the assisting artist in the Brahms trio.

David and Clara Mannes are so well known for their high ideals and musicianly interpretations of the works of the great masters, that it is hardly necessary to go into minute detail regarding their performance. Suffice it to say, however, their reading of the Beethoven sonata, op. 96, was full of depth and understanding. In no instance did their work show a desire to produce effects, otherwise than those intended by the immortal Beethoven. The same was noticeable in the production of the Locatelli sonata, in which Mr. Mannes had excellent opportunity to display his technical skill and pure tone.

The Brahms trio which closed the interesting program received a reading by the artists which will long be remembered by those present. The beautiful themes and noble ideals of this work received instantaneous recognition.

Columbus Honors Baritone.

From the Ohio State Journal, October 11, the following editorial relative to Cecil Fanning is culled, which speaks in no uncertain terms of the baritone's "honor in his own country":

"Yesterday we gave the picture of Cecil Fanning in our series of 'Men of Large Affairs in Columbus.' It is proper to so designate one who has brought so much distinction to this city. Cecil was born in Columbus, and to many of our people is still a boy. But he is really a big man in

fame, fortune and accomplishment. He aspired to be a singer and a poet and he became both through an unremitting devotion to his ideas. He has won his way, not only by his merit, but by his happy personality. Columbus is proud of him."

OBITUARY.

Mrs. Gracia Taylor La Forge.

Gracia Taylor La Forge, mother of Frank La Forge, has just passed away in Grand Bay, Ala., at the home of her daughter, Ruth La Forge Hall, from a stroke of paralysis. She was eighty years of age and was born in Springfield, Vt. Funeral services will be held in Rockford, Ill., in the Court Street Church, of which she was a member for sixty years. She leaves five children, Ruth La Forge Hall, who is a charter member of the Mendelssohn Club, of Rockford, Ill.; Belle Tuite, of Janesville,



MRS. GRACIA LA FORGE AND SON, FRANK LA FORGE.

Wis., John La Forge, of Rockford; Charles S. La Forge, of Washington, and Frank La Forge.

Frank La Forge left immediately for Rockford to attend the funeral services.

Horace W. Berry.

Horace W. Berry, a piano dealer of Boston for many years and a talented musician, died at Eastport, Me., September 28. Mr. Berry, who was born in Ashland, N. H., had made his home in Haverhill, Mass., for the past five years, where he had a host of friends. He was formerly a member of the Handel and Haydn Society of Boston as well as a member of several well known Boston quartets. He sang at the great peace jubilee in Philadelphia at the close of the Civil War. The funeral services were held in Haverhill and interment was made in Forest Hills Cemetery, Boston.

Horatio Buckley.

Horatio Buckley, writer of popular songs, died in Boston, Mass., on October 1, following an operation for appendicitis. Burial was made in Mr. Buckley's home, Cheltenham, Pa. Before his death he selected his own pallbearers, all of whom were song writers of Philadelphia.

A Song for Fall.

What if there's Fall in the red of the thicket,
Fall in the haze on the flaw scarred sea,
Fall in the chant of the boisterous black cricket?—
Autumn's no foe to flee!

What if the year is today turning over
The rich pageant-page of its gloried close?
If withered brown leaves soon shall cover the clover—
The garden be but one rose?

Love still goes tramping ahead, working wageless,
To play at surveyor and break a new road.
So in thy heart shall the Spring blossom ageless—
Winter can lay no load.

—EDNA MEAD, in New York Times.

DENVER HAS PHILHARMONIC ORCHESTRA SERIES.

Colorado City's Attention Is Music-Ward.

Denver, Colo., October 6, 1915.
Robert Slack and the Philharmonic Association have again joined forces this year, which makes possible the Philharmonic Orchestra series. The series this year gives promise of surpassing anything that it has ever given to Denver in the past. Fritz Kreisler will be the soloist at the opening concert, October 21. Other artists appearing during the season are Emmy Destinn, Yolanda Méro, Marcella Craft and Frances Alda. Several of these artists will be heard this season in Denver for the first time. Again this year Horace Tureman is conductor of the orchestra and Fritz Schmitt concertmaster. The string section has recently been enlarged considerably.

INNES A DENVER MUSICIAN.

Denver has the special privilege of furnishing one of the attractions at the Panama-Pacific Exposition, viz., Frederick Neil Innes. Innes and his band leave Denver for San Francisco this week, and begin playing at the fair on October 16, continuing until December 1. Innes will then return to Denver and resume his weekly Sunday concerts at the Auditorium.

CADMAN VISITS DENVER.

Charles Wakefield Cadman, accompanied by his mother, spent a short time in Denver, while en route to Pittsburgh. Cadman will return to Denver in December with Princess Tsianina for a concert.

ORGAN PROGRAMS LIKED.

The half hour program given by Bert Murtagh on the new \$50,000 organ recently installed at the Isis Theatre are

being greatly appreciated, as is evidenced by the large audiences that attend them.

MONTHLY RECITALS AT ST. MARK'S CHURCH.

R. Jefferson Hall, musical director of St. Mark's Episcopal Church, will give a series of musical programs during the coming winter. Each month a special week night program of vocal and organ music will be offered. Bessie Dade Hughes will be the soloist at the opening date, October 18.

RUSSIAN MUSIC AT WOLCOTT SCHOOL.

The Wolcott School is to give a series of high class weekly concerts, commencing October 17, with Harriet Cady as pianist. This program is to be an entirely Russian one, and is looked forward to with much interest. The following concert is to be given by Helen Hersey, a young local artist who is gaining much favorable comment by giving concerts in costume. Her program is to be composed of old French airs and German songs.

AGNES CLARK GLAISTER.

Klibansky's Pupils' Engagements.

Alice Bradley Heydon, soprano, has been engaged as soloist at the Independence Boulevard Christian Church, Kansas City, Mo.

Elmer S. Dayer, tenor, has been engaged at St. Paul's Episcopal Church, Jersey City, and Virginia Magruder at the Church of the Ascension, New York. Lalla B. Cannon, Genevieve Zielinska and Walter Copeland have been engaged for four public school concerts in November.

At the first studio musicale, Wednesday, October 13, the following pupils sang: Patricia Murphy, Alice Shaw, Grace Daniels, Valeska Wagner, Jack Sears, Elmer S. Dayer, Lalla Cannon, Marie Louise Wagner, Genevieve Zielinska. Complimentary tickets for the pupils' recital at the

auditorium of the Y. M. C. A. on Thursday, October 28, may be obtained at the Klibansky Studio, 212 West Fifty-ninth street, New York, after October 20.

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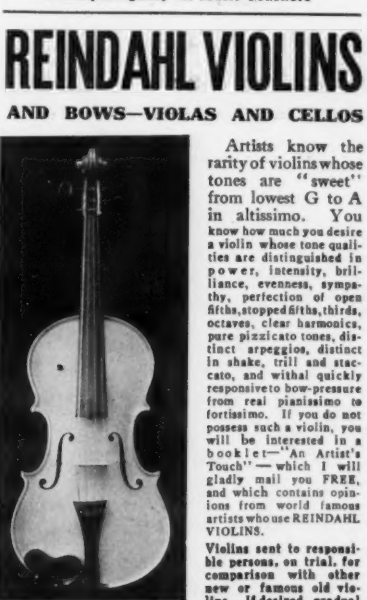
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